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## PLANS OF THE SOCIETY OF AMERICAN SINGERS, INC.

### New Works in English to Be Staged in New York Next Winter

The Society of American Singers, Inc., plans to give another season of opera comique in English of six to eight weeks during the coming season in a New York theatre to be announced later.

Several interesting additions to the repertoire are promised, besides repetitions of the operas given last October in the Empire Theatre, New York, and in the Lyceum Theatre last May, which included the little Mozart operas "The Impresario" and "Bastien and Bastienne," Pergolesi's "The Maid Mistress," Donizetti's "Night Bell," and Gounod's "Mock Doctor." Among the new works promised are Mozart's "Elopement from the Seraglio," Rossini's "Il Signor Bruschino," recently revived for a special performance in Milan (the English version to be made by Sigmund Spaeth), Offenbach's "Le Mariage aux Lanternes" (Marriage by Lantern Light), Bach's "Phœbus and Pan," a new opera by Dr. Anselm Goetzl, based on Molière's "Les Precieuses Ridicules," and the opera that wins the \$1,000 Hinshaw Opera Prize.

In keeping with its aims to encourage American singers, especially those who have difficulty in obtaining a hearing, the Society of American Singers will hold auditions in October, with the purpose of selecting new artists to supplement the ranks of the present singers in the organization, many of whom will be re-engaged. The dates and full particulars of these auditions will be announced shortly.

The officers of the Society of American Singers, Inc., are: Albert Reiss, president and artistic director; William Wade Hinshaw, business manager; David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer. On the board of directors are George Hamlin and William Wade Hinshaw. The singers last season, with the original quartet of vocalists, Mabel Garrison, Lucy Gates, Albert Reiss and David Bispham, as a nucleus, also included Florence Easton-MacLennan, Florence Macbeth, Marie van Essen, Kathleen Howard, Lila Robeson, Percy Hemus, Thomas Chalmers, Raphael Diaz, George Hamlin, Carl Formes, Burgh Staller and Harriet Belucci. The conductors were Sam Franko, Artur Bodanzky, Paul Eisler and Giuseppe Bamboschek, and the stage manager was Jacques Cœni.

## ARTHUR SHATTUCK'S PATRIOTISM

### The Pianist Gives His Private Income to Aid Artists in Europe—Offers His Yacht to the United States Government

One of the most interesting acts of devotion to this country that has as yet been presented is the donation by Arthur Shattuck, the well known pianist, of his entire income for the benefit of the artists of Europe who may be in distress and without any means of support, says the MUSICAL COURIER EXTRA in its issue of August 25.

The entire music world knows Arthur Shattuck and his ability. His piano concerts have always attracted great crowds, and that purely upon his artistic ability. He was left a great fortune by his father, and it is the income of this inheritance, amounting to something like \$60,000 per annum, that he has laid upon the altar of his country. Such action will give to this artist a respect and regard that should be accepted by the people, as the Government but represents the people, in the spirit in which it is tendered.

Speaking of this wonderful act of patriotism, Ernest Urchs, of Steinway & Sons, says that Mr. Shattuck has legally relinquished all claims to his income to his brother, S. F. Shattuck, who for many years past has had power of attorney from Arthur Shattuck. S. F. Shattuck will turn over the funds derived from this estate to the Harris Trust and Savings Bank, of Chicago, Ill., which will administer the fund.

Mr. Urchs also states that Mr. Shattuck has offered his eighty-five foot yacht, a fast boat which can be used for scout service, to the United States Government. He also gives a description of the beautiful apartment that Arthur Shattuck has maintained for a number of years past in Paris. This apartment was in keeping with the general artistic atmosphere that surrounds Arthur Shattuck in all that he does, both in his musical life and in his manner of living. This apartment, fully furnished, is always in charge of a caretaker during the absence of the owner, but it is now occupied by Belgian refugees, and this again is another evidence of Mr. Shattuck's patriotism.

Arthur Shattuck is the son of the late F. C. Shattuck, of Neenah, Wis., who was a pioneer in the paper industry, and started the enormous plants at Neenah, and which are now conducted under the name of the Kimberly-Clark Company. This concern employs between 3,000 and 4,000 people. Mr. Shattuck has always occupied the parental home in Neenah, Wis., on the shores of Lake Winnebago, and he has derived great pleasure and rest in the use of his yacht upon the northern lakes.

It is hardly necessary to state that Mr. Shattuck's career as a pianist in the United States during the past five or six years has placed him among the great pianists of this

country. He is a pupil of Leschetizky, and a warm friend of Grieg and Sinding.

Mr. Urchs states that it is the intention of Mr. Shattuck during the time of the war, to the alleviation of which his income will be devoted for the purpose specified, to defray his entire living and business expenses from the income of his recitals and concerts. Aside from the musical value of the work of this patriot and musician and his artistic equipment, great numbers of people will be brought to these recitals and concerts not only to hear the music, but to see this patriot who indicates his love for his country through a sacrifice that probably is not surpassed by that of any man of great fortune in this country.

## HINSHAW PRIZE OPERA COMPETITION TO CLOSE

All Manuscripts Must Be in by October 1

The time for submitting the scores in the \$1,000 Hinshaw Prize Opera Competition has been definitely set by William Wade Hinshaw, the American baritone and donor of the prize. Contestants must send their scores to reach Mr. Hinshaw between September 15 and October 1, 1917, at his personal address, 1 West Fifty-first street, New York. Mr. Hinshaw has arranged with the Society of American Singers for the production of the prize winning opera. The winner will be assured of an expert professional production of his opera, for it will be given by the regular forces of this artistic organization at some New York theatre during the season of 1917-1918. All questions concerning the rules governing the Hinshaw Opera Prize and the method of submitting the scores may be addressed to Mr. Hinshaw's secretary, Harry Birnbaum, 27 East Twenty-second street, New York.

## UGO ARA WITH ITALIAN ARMY

### Flonzaley Quartet Finds Temporary Substitute in Louis Bailly

It is now the turn of the Flonzaley Quartet to feel the effects of the war, though under circumstances which fortunately will in nowise interfere with its plans and bookings for the coming season or affect in the slightest the artistic excellence of its programs. Ugo Ara, the quartet's viola, has joined the Italian Army and is now doing his bit as a member of the ambulance corps, but in his place his confreres have had the good fortune to secure the distinguished Frenchman, Louis Bailly, who is now on his way to America. The arrangement is, of course, a temporary one, pending Mr. Ara's return.

Early in the summer Mr. Ara slipped quietly away to Europe, and announcement was made that he had gone to visit relatives in Italy. His fellow members, however, and a few intimate friends knew that it was his intention to offer his services to the Italian Government, and, in the event of acceptance, to serve in whatever capacity the authorities deemed advisable, while at the same time steps were taken to procure a temporary substitute. The appointment to the ambulance corps and the selection of Mr. Bailly have been confirmed by cable to the other members of the quartet and to their manager, Loudon Charlton.

Mr. Bailly is one of the most prominent viola players in Europe and well known in the musical world. For several years he was a member of the Capet Quartet and of the Marsick and Geloso quartets. The Flonzaleys heard him play in Berlin a few seasons ago and were much impressed by the beauty of his tone. Adolfo Betti, the quartet's leader describes Mr. Bailly as a man of exceptional musical equipment. It was through the good offices of Pierre Monteux, in New York, and of M. Cortot, in Paris, that Mr. Bailly was induced to come to America, and according to latest advices he will be here within a week to start immediate rehearsals with his new associates.

The Flonzaleys have a busy season ahead. In New York there will be the usual subscription series of three concerts in Aeolian Hall, the subscription being already greatly in excess of that of former seasons—so much so that few desirable seats will be available for the single concerts. There will likewise be a similar series in Boston, Chicago, and other cities, while individual concerts will take the organization to all sections of the country and extend the season well into May.

Ugo Ara's association with the Flonzaleys has made his name and jovial personality familiar to music lovers throughout America and Europe. Mr. Ara was born in Venice, and neither of his parents was musically inclined, though his own love of music was revealed at an early age. He studied at the Benedetto Marcello Conservatory, and at the age of thirteen became a member of a theatre orchestra in Venice. At Liege he continued his studies under Cesar Thomson, and there he first met Adolfo Betti and Alfred Pochon, also pupils of the same master. Illness compelled him to lay aside his violin for several years, during which he devoted himself to composition, and then he went to the Conservatory of Vienna. He was there when he was induced to give up the violin to accept the viola part in the Flonzaley Quartet.

Mr. Ara's sympathies have always been strongly marked, and his early inclinations were to adopt the medical profession, an ambition strengthened by the outbreak of plague which caused many deaths in his boyhood home. Lack of physical stamina forced him to give up the idea. His assignment to the ambulance corps is probably in accordance with his own request. His sense of duty prompted him to make the sacrifice of severing his connection with the Flonzaley Quartet until the close of the conflict.

## FAMOUS FRENCH ORCHESTRA TO COME IN MARCH 1918

### Not Sufficient Time to Prepare Tour for November

Several weeks ago there appeared in the MUSICAL COURIER an exclusive announcement of the fact that negotiations were under way looking to a visit of the most famous of the great French orchestras, La Société des Concerts du Conservatoire, to this country under one of the foremost French conductors, André Messager, who is its regular leader. It was originally planned to have the orchestra come for a tour of five weeks, beginning in November, but it has been found that the time for the preparation of so extensive and important a tour is too short. Albert Clerk Jeannotte, who has been looking out for the interests of the Société in this country, has proposed a postponement of the tour until March, 1918, as between November and March the members of the orchestra, the great majority of whom are also members of the faculty of the Paris Conservatory, would be unable to leave their posts. Further, a new work of M. Messager's is to be produced at the Opéra-Comique in January, 1918, and he must be there to direct it personally. The following letter from M. Jeannotte to M. Messager explains the situation:

August 25, 1917.

DEAR MR. MESSAGER—Owing to the hindrance in our communications caused by present conditions, I would strongly counsel delaying the opening of our tour from November as at first planned, until March, when we may thus be able to book the many dates already demanded by local managers throughout the country, without danger of conflicting with other attractions.

I am also delighted to tell you that among those most interested in our coming tour are Maj. Henry L. Higginson and Mr. Ellis of the Boston Symphony Orchestra, Walter Damrosch of the New York Symphony Orchestra, Leopold Stokowski of the Philadelphia Symphony Orchestra, Elbert L. Carpenter, president of the Minneapolis Symphony Orchestra Association, and the house of Steinway & Sons. Otto H. Kahn has kindly consented to act as treasurer of the fund.

Address all communications care of Gertrude F. Cowen, 1451 Broadway, New York, in whom I have found a collaborator heartily in sympathy with, and devoted to, our cause.

With best greetings to La Société des Concerts,  
Most sincerely yours,  
ALBERT CLERK JEANNOTTE.

## THE LEXINGTON OPERA HOUSE LITIGATION

On Friday of last week, August 24, there was a hearing before Magistrate Groehl of the charges brought by Oscar Hammerstein that he had been deprived unlawfully of possession of the Lexington Opera House, the large theatre which he built in 1913 on a plot of land at the corner of Lexington avenue and Fifty-first street, New York. After the taking of considerable testimony from both sides the case was adjourned for further hearing until October 3 next.

Another action in connection with this same building is a suit brought by the Manhattan Life Insurance Company against Mr. Hammerstein to foreclose the first mortgage of \$450,000 which the company holds on the Lexington Avenue Opera House. Still another feature of the litigation was the appointment last week of a receiver for the house.

There is such a confusion of suits and countersuits in connection with this property, that it is hard for the layman to understand exactly what the situation is. The MUSICAL COURIER is assured, however, that in whatever way the contention between Mr. Hammerstein, the Gerston Amusement Company, and the Manhattan Life Insurance Company may be decided finally, the lease held by Cleofonte Campanini, of the Chicago Opera Association, extending for one year from next Saturday, September 1, will be protected. This means that Mr. Campanini is sure to give the season of opera there which he already has announced for January and February, 1918. It is understood that Mr. Campanini has sub-let the house to a theatrical firm, except for the time when his own company will occupy it.

## An Echo of the Oratorio Quarrel

In the course of the internal strife which recently disturbed the ranks of the old New York Oratorio Society, and the final outcome of which was the election of Walter Damrosch to succeed Louis Koemmenich as conductor of the society's chorus, Frank Seymour Hastings, chairman of the board of directors, at a meeting of that body made a statement to the effect that Mr. Koemmenich had received pay for coaching certain soloists who were engaged for performances of the society. Mr. Koemmenich indignantly denied the accuracy of Mr. Hastings' statement and the implications carried with it, and has since received the following letter from Mr. Hastings:

July 19, 1917.

MY DEAR SIR—I am very sorry that I made to the directors of the Oratorio Society of New York the statement in substance that you had improperly received remuneration from certain soloists employed by that society in connection with their work for the society. The statement made by me was predicated upon information which I believed at the time to be reliable but which upon investigation I found to be without foundation in fact.

I deeply regret the resulting injustice to you and I withdraw the statement wholly.

Yours very truly,  
(Signed) F. S. HASTINGS.

Mr. Louis Koemmenich,  
498 West End Avenue,  
New York City.

## THE EDUCATIONAL VALUE OF MOTION PICTURE MUSIC

By HUGO RIESENFELD

At the close of every spring season we see the managers of most of the symphony orchestras treading the humiliating road to Calvary in an effort either to obtain a guarantee of funds sufficient to keep the orchestra in existence another season or to find a philanthropic friend of music who is willing to pay the deficit of the past season. Many excuses are offered for this lamentable state of affairs, but the honest mind can accept only one—meagre attendance—for as yet we have not been able to reach a sufficient number of listeners to make it possible for a concert orchestra to exist from box office receipts alone. In short, not enough people are interested in symphony concerts to pay the price of admission.

This situation will probably remain as long as we continue to consider music a luxury and not a necessity, a great factor toward culture and spiritual uplift. But the private individual is not powerful enough to change this without municipal or governmental aid, as has been realized for years in practically all of the European countries.

There is no doubt that our masses have not as yet reached that stage of cultural development where they find enjoyment through the ear alone, and if we stop to analyze the composition of our nation we quickly find the reason. The greater part of the American public is Anglo-Saxon, a race to which music has never appealed to any marked extent, while that which traces back to a Latin origin is interested principally in opera. As to the Slavic element, it is often of a lower educational standard or else too poor to pay for the music it would enjoy, while those of French ancestry, although giving intellectual and financial aid, are not numerous enough in the United States to be of any assistance to the box office. With these eliminations there remain only the Jews, whose Oriental temperament makes them emotionally responsive to music, and the Germans, part of whose education is the hearing of good music.

I would not infer for one moment that the masses of the civilized European countries are born with an understanding and love of classical music, any more than they are in this country, but it is their musical training which develops it. By musical training I do not mean sitting at the piano practising finger movements or singing vocal exercises, but I do mean that, through the medium of parks, restaurants and public gardens, good music well played is

thrust upon them to such an extent that they become familiar with and unconsciously influenced by it. In Europe, restaurant orchestras do not consist of the usual string quartet or quintet, with an outrageous saxophone obligato accompaniment, to which one has to listen in suffering, when eating in a better class restaurant here, but very often are made up of from thirty to sixty musicians.

### Theatre and Restaurant Orchestras Abroad

Of course, we do have some park concerts in New York, as well as in some of our other large cities, but not nearly enough for this enormous country. Take Vienna, for instance, where the writer spent his youth—at least fifteen restaurant gardens have military bands or orchestras, playing from the fifteenth of April to the fifteenth of September, with six or seven hours of music a day. One cannot imagine a European summer resort without a large orchestra and, what is of the greatest importance, the orchestra is always led by a good conductor. These orchestras are a vital part of the summer life of Ostende, Scheveningen, Karlsbad, Marienbad, Wiesbaden, Vichy, Trouville, Monte Carlo, etc., and their concerts may be fitly compared to the so called "Boston Pops."

Then in the winter season there are the beer concerts in Germany and Austria and the promenade concerts in France, where one drinks beer or sips wine or lemonade to the accompaniment of a Strauss waltz, a selection from "Aida," or a movement from a Beethoven symphony, all at a very small admission, while in some cases there is none at all.

How meagre are our musical opportunities in comparison, especially outside New York, San Francisco, Boston and Chicago. In the smaller cities a local orchestral concert is almost unheard of, and in the small towns practically unknown.

Owing to one man's intense love of music, however, a new method of educating the public's taste has been quietly developing here for the past few years. I refer to the combination of orchestra and moving picture fostered by S. L. Rothapfel, the managing director of the Rialto Theatre in New York. This musical educator of the public, whose career varies from a runaway boy, sailor, soldier, bartender, to the foremost motion picture man in this country, proves that romance and adventure still have their

place in this prosaic world. He has placed many moving picture houses on a most successful basis, installing in every one of them a large and efficient orchestra, always working on his theory that in the motion picture theatre an opportunity is given to "force" the audience, while watching the screen, to listen to really good music.

### A List of Composers

An idea of the variety of the compositions which the public must hear may be obtained from this list of composers whose works were performed during the past year at the Rialto Theatre:

Haydn, Mozart, Beethoven, Bach, Gluck, Handel, Brahms, Schubert, Schumann, Weber, Wagner, Richard Strauss, Rameau, Gretry, Lully, Halevy, Meyerbeer, Berlioz, Bizet, Massenet, César Franck, Debussy, Ravel, Saint-Saëns, Puccini, Verdi, Donizetti, Leoncavallo, Mascagni, Glinka, Rubinstein, Tchaikowsky, Rachmaninoff, Rimsky-Korsakoff, Borodin, Cui, Moussorgsky, Dvorák, Smetana, Elgar, Victor Herbert, Johann Strauss, Offenbach and Suppe.

I have intentionally used the word "forced" to listen, as while a proportion of the audiences could have enjoyed the picture without music, they were obliged to hear it if they wanted to see the picture. It is a self evident fact that the repeated hearing of good music increases familiarity with it and elevates the hearer to a higher musical standard. That the understanding and appreciation of the picture audiences are growing rapidly can be easily observed. As proof of this, I have recently put numbers on the concert programs at the Rialto Theatre which I would never have dared to play two years ago, and, to my delight, found them a great success. That I could do this bears out fully my contention that it is unquestionably due to the training of the listener, and the steadily growing number of letters which I receive, requesting the rendition of all sorts of concert numbers, most of which are classical, proves the elevation of the standard of music, as well as the fact that, at least in New York City, the appreciation of the public is likewise increasing.

As to the quality of the orchestras used in these theatres, they naturally cannot compare favorably with our first class symphony orchestras, but surely they surpass any theatre orchestra in the United States. They are far superior to the so called "mushroom symphony orchestras" which, through the generosity of a patron, are called into existence over night, to give a long haired musician an opportunity to realize his dream, while he awkwardly waves a baton before a hastily gathered body of musicians. In order to play well, an orchestra must rehearse steadily, just as an individual must practice indefinitely, and rehearsals are extremely expensive in this country.

### An Opening for American Composers

Using many compositions of the lighter style, such as suites, small overtures, serenades, etc., not big enough to be put on a symphony program, yet of enough musical

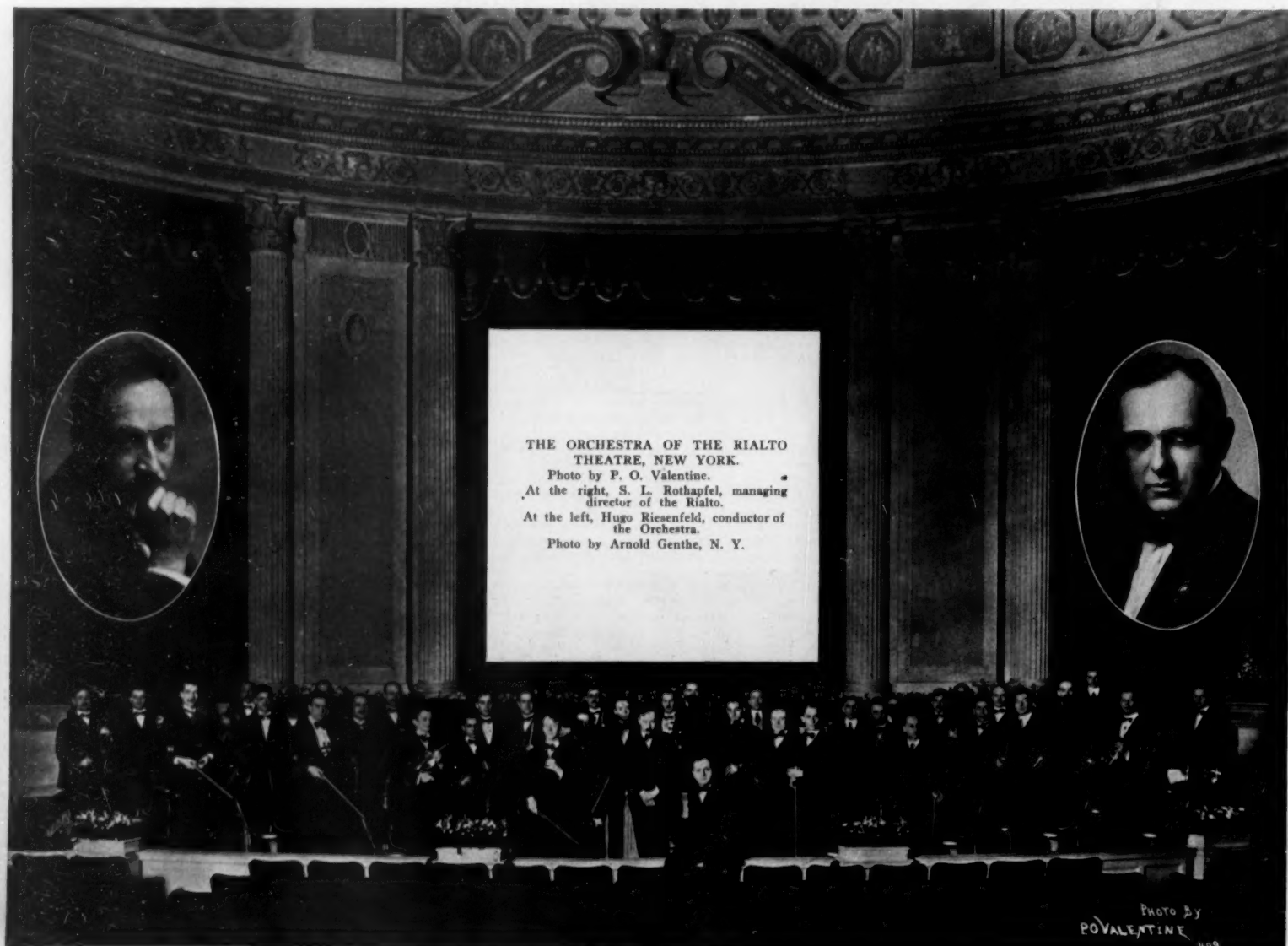


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merit to be performed in concerts, these orchestras become of great value to the American composer, who now has an outlet for his works. Thus with the increase of public interest we witness the increase in size of the moving picture orchestra, with the programs becoming more pretentious and the work more elaborate, and, at the same time, a stimulation of the efforts of our own composers.

I can plainly see the academicians of my profession shrug their shoulders at the mention of moving picture orchestras, having still in mind the combination of piano, bass drum, violin and clarinet or cornet, which comprised the loudly advertised symphony orchestra of the picture house of former days. What would they say if I showed them the weekly pay roll of the Rialto Theatre orchestra, which totals \$2,500 for orchestra alone, not including soloists or music?

#### Music for the Pictures

Who does not remember the old film melodrama, with the hero approaching on horseback, to the accompaniment of the drummer's tattoo on the wood block? This wood block, or better, the trap player, formerly held an important role in following the film, but times have changed, much expense and care now being given to make an adequate score for each picture. The ideal harmony between music and the picture would be accomplished if a good composer with dramatic sense could be commissioned to write a score for every picture. In fact, many fine scores of real musical merit have been composed for this purpose, but the expense is very heavy when we consider that an eight or ten reel film runs from two to two and a half hours. The amount of music needed for such a picture would comprise a whole opera score. Then again too many pictures are being turned out to care for in this way.

There is one practical way to arrange a score, and that is to use music already composed, fitting it to the different scenes of the film. This is a much harder task than many musicians would suppose and requires great routine as well as a thorough knowledge of dramatic descriptive music. Naturally, the quality of music depends on the atmosphere of the picture, those played in special historical periods lending themselves easily to certain music, while again it takes days to gather appropriate music for another film. I have always found in my experience that the more pronounced the style and atmosphere of the picture, the easier it is to arrange the music for it. Another great difficulty in making the score is created by the endless shifting of scenes—flash-back is the technical term—which is at present very prevalent and makes it impossible to interpret every scene with fitting music. An attempt to do so would mean that only four or five bars of some selections could be played, which would have a restless and choppy effect, beside being very difficult for the conductor to follow the score.

There are very often situations in the film drama where we seek for material among our standard music in vain, such as the approach of danger, the flight of a thief, rioting scenes, or the pursuit of a criminal. To overcome this difficulty, special music has been composed for these scenes and there now exists a whole literature of this motion picture music—misteriosos, allegros and storm music, and although these compositions have not much real musical value, they are indispensable in arranging a score for present day pictures.

What an important part accompanying music plays is apparent from the fact that the manufacturers of the pictures, when exhibiting a film to prospective buyers, often go to the great expense of hiring a theatre for one performance, where they show their picture with the accompaniment of an orchestra playing a score specially arranged for that one showing.

There is no question but that we are only in the beginning of the development of the motion picture orchestra, and a wonderful future is open to good musicians, capable conductors and worthy composers. None of these three classes of artists can be too good, and in realizing this we must not forget that the motion picture theatre of today is the medium through which the rank and file can be reached. How many can be reached depends solely on the number of these theatres, but as some of the present ones have a weekly attendance of seventy thousand people, and plans are already made for building much larger ones of this style, it means that more and yet more people will be daily forced to appreciate real music as it is, played by the best artists obtainable.

In proof of the realization of this truth, Walter Damrosch said to me a short time ago: "It really is remarkable what the motion picture theatres are doing. They are preparing and building my audiences for me."

#### Mme. Soder-Hueck Resting at Asbury Park

After two weeks spent in motoring through beautiful Connecticut and Westchester County, Ada Soder-Hueck, the eminent contralto, voice trainer and coach, is enjoying the seashore and surf bathing at Asbury Park, N. J., where she is laying in a supply of vitality and strength for the coming season's work. The Soder-Hueck vocal studios in the Metropolitan Opera House Building, New York, will reopen September 21, a large class of pupils having already been enrolled. As Mme. Soder-Hueck says, her many successful singers now before the public are the best recommendations of her work and her best drawing card. Each season singers in the various fields of the vocal art make their public appearance from these studios, their work testifying to the excellent training they have received.

#### Christine Miller Sings for Breton Orphans

A substantial sum of money was raised for poor Breton orphans by a benefit concert given by Christine Miller at the "Gallery on the Moors," the artist colony of East Gloucester, Mass., on Monday afternoon, August 13.

Miss Miller has been giving liberally of her art this summer for various war charities, and has also been rousing her countrymen to the greatest heights of enthusiasm by her singing at recruiting rallies.

#### MAURICE DAMBOIS, CELLIST

##### A Youthful Prodigy Whose Prodigious Qualities Persisted

Maurice Dambois was born in Liege, Belgium, on March 30, 1889. The son of an excellent musician, he commenced his musical studies at the age of eight years under the tuition of his father. From then on almost every year of his young life was marked by some distinct musical step forward. He entered the Royal Conservatory of Music of Liege at the age of nine years; at ten he was given the first prize of Technical Scholarship; at thirteen he received the first prize for both violoncello and piano; at fourteen, the first prizes for both trio, quartet and harmony; at fifteen years he was awarded the first prize for "fugue," and a silver medal by acclamation for the violoncello. He is the only cellist who has ever received the distinction, and was in consequence immediately acclaimed as a virtuoso. At twelve years of age he had already made his debut at Spa, Belgium, where he played Saint-Saens' concerto in A minor, with orchestral accompaniment, before Her Majesty the Queen Marie Antoinette of Belgium.

He was appointed professor of violoncello at Liege and held the appointment till the outbreak of the war. He has played in most of the big cities in Europe with unvarying success. He was forced to leave Liege when the Germans entered, but saved one of his beautiful cellos, which he is now using. He played in many concerts in England in 1915 and 1916, until he came to America in December last. In the United States he won the same success, and after his recital on April 21, 1917, at Aeolian Hall, New York, he was called one of the greatest cellists of the time. Maurice Dambois is also a composer of note, having composed in all seventy-five melodies for the voice and piano, twenty for the piano, fifteen pieces for the cello, two trios

for the piano, violin and cello, respectively, one for piano, violin and viola, one orchestration for a full string orchestra, one serenade for two pianos, etc.

In addition to the tour being booked for him for the coming season by Daniel Mayer, it is hoped that Mr. Dambois may be induced to take some pupils from among the advanced students of the cello in America, so that the tradition of the famous Liege school of cello playing may be continued here.

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## REDPATH CHAUTAUQUA TO PRESENT UNUSUALLY STRONG PROGRAM IN CHICAGO

Chicago Musical College and American Conservatory Issue Annual Catalogues  
—Adolf Brune Opens a Studio—Ravinia Park Opera Season—Campanini's Birthday—Many Visitors

Chicago, Ill., August 25, 1917.

The Redpath Chautauqua program, which will open in Chicago on August 25, and close on September 1, will be most interesting this season as several important new features will be presented. The Gilbert-Sullivan operetta, "The Mikado," will be given with a star cast, and May Valentine at the conductor's desk. Miss Valentine is one of the few successful women conductor's in the country.

Creator and his band are coming on the last day of the Redpath Chautauqua program and Creator himself will conduct. Ex-President William H. Taft will lecture, unless prevented by continued illness. The Hon. William Jennings Bryan will also deliver an interesting lecture. Others to appear on the program are the Indian Princess Watahwaso, a princess of the Penobscot tribe and the flower of one of the last families of unmixed Indian blood. Princess Watahwaso has appeared several times recently in Chicago before large and appreciative audiences in her legends, songs and dances. On the fourth day of the program, Marie Mayer, the Mary Magdalene of the "Passion Play" and the first actual participant in the great drama of "Oberammergau" to appear before an American audience, will lecture in English. The third night program will be rendered by a company of popular oratorio artists, including Reed Miller, Nevada van der Veer, Myrtle Thornburgh and Frederick Wheeler. On the first night of the Chautauqua, Dr. Martin D. Hardin will give a timely lecture on "American and the World of Tomorrow," and the Beulah Buch Quartet will appear on the second day. Others to appear are the Bohemian Orchestra, Antonio Sala, the Spanish cellist, H. L. Fogleman and B. F. McDonald.

The above information was secured from the Chicago Chautauqua News, an eight page paper, published by the Redpath Chautauqua, of which Harry P. Harrison is the general manager; William A. Colegate, director of the education department; W. Frank McClure, one of the best known press men in the country, manager of the publicity department; L. B. Crotty, superintendent of transportation and equipment; J. P. Young, assistant treasurer, and O. E.

Behymer, superintendent of the seven-day circuits. From a newspaper point of view, it must be said that the Chautauqua News is "a live newspaper devoted to the interests of communities having Redpath Chautauquas."

### Chicago Musical College's Catalogue

This office acknowledges receipt of an attractive catalogue of the Chicago Musical College, which institution enters upon its fiftieth season, having been founded in 1867 by Dr. F. Ziegfeld, now president emeritus of the school. The school was incorporated under the laws of Illinois in 1877. Besides Dr. Ziegfeld, the officers of the school are Felix Borowski, president; Carl D. Kinsey, vice-president and manager; George A. Davis, secretary and assistant manager (recently been promoted to a captaincy in the Officers' Reserve Corps), and Lathrop Resseguie, assistant manager. Among the prominent new teachers secured for this season by Manager Kinsey is Geneva Johnstone-Bishop, the veteran singer and teacher, well known to concert goers of Europe, Australia, Mexico and the United States.

For the theory department, Louis Victor Saar, formerly of New York and Cincinnati, has been secured. Eric de Lamarier, the well known organist and composer, will have charge of the organ department. Associated with him will be C. Gordon Wedertz and Helen W. Ross. As heretofore, Mr. Borowski will direct the composition department (in which he will be aided by Louis Victor Saar) and will also instruct in the history of music, while Harold Maryott will lecture on pedagogy and direct a public school department.

The piano department will be headed by Rudolph Reuter, and in faculty of the vocal department the names of Adolf Muhlmann, O. L. Fox, Mabel Sharp Herdian, John B. Miller, Rose Lutiger Gannon, Gustav Holmquist, Louis Victor Saar, Eduardo Sacerdote, Burton Thatcher and some twenty other well known vocalists will be found.

Leon Sametini heads the violin department and will be ably seconded by five instructors, while Maurice Goldblatt directs the viola department. The harmony, counterpoint, canon, and fugue departments will be directed by Mr. Saar, Mr. Maryott and Laura D. Harris. The Chicago Musical College has a teachers' normal course in piano, violin, vocal and expression; boys and girls' vocal training, orchestration, ear training, musical literature, sight reading, college chorus, ensemble playing and accompanying, choir training, clarinet, flute, cornet, trombone, schools of expression, acting, and opera, motion picture acting, toe, ballet and classical dancing (the latter being directed by Andreas Pavley), stage and fancy dancing and foreign languages.

For nearly half a century the Chicago Musical College has made a practice of assisting, by means of free and partial scholarship, students of talent, whose means are insufficient to enable them to obtain the musical education necessary to their development. These scholarships are

awarded by competitive examinations during the first week in September. No charge is made for examinations or anything connected with their distribution. Students who are in a position to pay a small amount for instructions should apply for a partial scholarship, which will be awarded after evidence is duly shown of talent and of the needs of the applicant.

This year the Chicago Musical College announces that it will award sixty free scholarships and 150 partial scholarships. The partial scholarships represent a reduction from the regular catalogue rates. The school also announces the Adolf M. Sydacker special \$400 piano scholarship and an Edward F. Bosley special \$100 vocal scholarship. The college awards yearly a number of diamond-studded, gold and silver medals after competition, the rules governing the medal competition being printed in the catalogue.

The fall term begins on Monday, September 10, but pupils may enter the college at any time during the term and tuition will be charged only from the day of the first lesson. Pupils, however, will not be accepted for less than ten weeks.

### Adolf Brune Opens Studio in Kimball Hall

Adolf Brune, the well known composer, pianist, critic and theorist, who for nineteen successive years taught successfully at the Chicago Musical College, has opened his own studio at 821 Kimball Hall. Mr. Brune has issued a neat brochure, containing many criticisms, headed by one written for the MUSICAL COURIER on November 17, 1909, by Leonard Lieblich, the present Editor-in-Chief of the paper. Mr. Brune called at this office last week and reported that a goodly number of pupils have already been enrolled under his banner.

### American Conservatory Catalogue

Another catalogue at hand is the one received this week from the American Conservatory of Music, John J. Hattsteadt, president; Karlton Hackett and Adolf Weidig, associate directors; John R. Hattsteadt, secretary and Pearl Kamps, registrar. The season of 1917-18 begins the thirty-second year of the American Conservatory's corporate existence. Last season the conservatory moved into its new quarters in the Kimball building, in the very heart of the musical center of Chicago. Last season the registration of the school was record-breaking, reaching the 2,300 mark. The students of the conservatory represented almost every state in the union, from New York to California and North Dakota to Texas and Florida. There were also several students from Cuba and Central America.

The faculty is composed of artists, many of whom have national and international reputations. Every branch of instrumental and vocal music is taught, including piano, voice, violin, pipe organ, harmony, counterpoint, composition, orchestration, all orchestral instruments, public school music, ensemble, ear training, dramatic art, expression, public speaking, physical culture, Dalcroze and modern languages.

The course of instruction is divided into six departments, the Preparatory, the Intermediate, the Teachers Certificate, the Collegiate (graduating), the Post-Graduate (degree "Bachelor of Music"), and the Artists' Course ("Master of Music").

The vocal department can boast in its roster of such members as Karlton Hackett and Ragna Linne. The piano department is headed by Henri Levy, Allen Spencer, Victor Garwood and Silvio Scionti. Herbert Butler heads the violin department, Wilhelm Middelschulte the organ department, Walter Pyre has charge of the dramatic department, Adolf Weidig, besides teaching violin, teaches harmony, counterpoint and composition in which he is ably assisted by Arthur Olaf Anderson, John Palmer, Leo Sowerby and Theo Amsbury. The orchestration department is in the hands of Messrs. Weidig and Andersen. The children's work is directed by several well known teachers, headed by Louise Robyn and the Normal Department is conducted by the president of the school, John J. Hattsteadt. Associated with him are Adolf Weidig, Victor Garwood, Louise Robyn, Karlton Hackett and Warren K. Howe. The Dalcroze Eurhythmics are directed by Lucy Duncan Hall; physical culture by A. Louise Souss; dancing by Lulu K. Willhour; ear training and musical dictation by Edward C. Moore; training of choir masters by Herbert E. Hyde and the a capella choir by Warren K. Howe.

The American Conservatory is amply equipped to prepare students who possess talent and capacity for the operatic stage. Public performances will be given again this year, as formerly, by students of the opera school, likewise the dramatic department, under the direction of Mr. Pyre, will present several plays. The American Conservatory ranks among the foremost musical schools of the world.

The American Conservatory, though not advocating free scholarships, has always favored free education when the

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case was justifiable, and its methods will bear the closest scrutiny. Every year some twenty students of exceptional talent, lacking the means to defray the expense of lessons, have received instruction in the various departments and no mention of their names has been made in the daily or musical press. In fact, the arrangement has been a confidential one between the student and the institution. This method of distributing scholarships as a reward of merit is a proper incentive to the student, an actual benefit to musical education, and will not fail to commend itself to all thoughtful people.

In closing this short review of the catalogue of the American Conservatory it may be added that John J. Hattsteadt has built on a conservative basis a solid musical institution, from which have been graduated many artists now appearing on the concert platform, operatic and dramatic stage. Many teachers look also to the American Conservatory of music as their alma mater.

#### Eighth Week of Opera at Ravinia Park

On Monday evening, August 20, at Ravinia Park, a Bee-thoven program was given under the leadership of Richard Hageman, who conducted Verdi's "Traviata" the following evening. The distinguished conductor is as much at ease in directing symphonic work as when directing old Italian operas or new modern works. His success was spontaneous. In "Traviata," Florence Macbeth triumphed once more and won the full approval of a large audience.

On Wednesday evening, August 22, the "Jewels of the Madonna" was given with Carolina White, Morgan Kingston and Morton Adkins in their usual roles. The Wolf-Ferrari opera was followed by "Cavalleria Rusticana," in which Marguerite Beriza, Orville Harrold and Irene Pavlovskaya divided first honors. Gennaro Papi, the popular young conductor, conducted both operas with his usual precision. On Thursday afternoon, August 23, the orchestra, under Richard Hageman, presented a miscellaneous symphonic program. That evening, under the direction of Papi, "Carmen" was repeated with the same artists as in the previous performances.

On Friday afternoon the eighth Student-Artists' Program was presented by the orchestra under Papi, assisted by Isabelle Cline and Gilbert Ross. In the evening the first performance this season of "Mignon" was given, with Irene Pavlovskaya in the title role. Miss Pavlovskaya surpassed on this occasion any of her previous achievements; she sang gloriously and gave a really poignant and pathetic picture of the heroine. Florence Macbeth was delightful as Filina, and she covered herself with glory in her remarkable rendition of the aria "Je suis Titania." After hearing this artist one regrets that the management of the Chicago Opera Association has not secured her services for next season, even though Galli-Curci will be heard at the Auditorium, for Miss Macbeth's return would have been agreeable to many opera patrons.

Giordano made a handsome and pleasant voiced Meister; Henry Scott distinguished himself as Lothario, and Fran-

cisco Daddi was a vivacious and good humored Laertes. Hageman gave a noble reading of the old yet popular score.

On Saturday afternoon, August 25, Richard Hageman and the orchestra were heard in a miscellaneous symphonic program.

#### John J. Hattsteadt Returns From Vacation

John J. Hattsteadt, the distinguished and popular president of the American Conservatory of Music, returned this week from his vacation at Charlevoix, Mich., and is now busily engaged arranging matters for the new school year. Mr. Hattsteadt reports the outlook for a prosperous season is exceptionally favorable. There seems to be no abatement of interest in musical study; inquiries are coming in large numbers from all parts of the country. With the completion of the work in the new quarters of the American Conservatory, the new Kimball Building, the institution will be in a position to offer unsurpassed facilities to the students in vocal and dramatic arts.

#### Harris R. Vail Enlists

Harris R. Vail, a valued member of the American Conservatory, has joined the colors. In all, twelve students of the American Conservatory have enlisted in various branches of the service.

#### MacBurney Studios

On Monday evening, August 20th, E. Marian McFadden, soprano, gave the sixteenth program of the spring and summer artist recitals at the MacBurney Studios. She was assisted by Pauline Findley Athay, at the piano, who played the accompaniments upon this occasion with fine musical feeling.

Miss McFadden sang as her first group five Brahms songs whose lyric and contemplative qualities were charmingly set forth by this young soprano. With added maturity in her art she should make a distinct success of Brahms' songs. The second group was devoted to songs of the Norseland; especially effective was the "Soft Footed Snow," by Lie, and Kjerulff's "Synnoves Song." The last group was devoted to songs of the Russian school and in this group the soprano did her best singing. Her voice is lyric and finely placed—the upper tones being especially clear and true.

Miss McFadden's tone work as well as her interpretations are artistic, a thing which has come to be expected of the artist pupils of Mr. MacBurney.

#### Congratulations to Campanini

Many returns of the day to Cleofonte Campanini, who will be one year younger next Saturday, September 1. May the popular conductor of the Chicago Opera Association present for many years to come as excellent operas as heretofore, and may he always enjoy a joke with the same good humor that has made him popular on several continents.

#### Chicago Visitors

Among the Chicago visitors this week were: Thomas J. Kelly, formerly of Chicago, soon to become one of the foremost musicians in Cincinnati, where Mr. Kelly will teach at the Cincinnati Conservatory of Music, so well directed by Bertha Baur.

George Compton, formerly a student of Mr. Kelly, was also in Chicago, spending a few days' vacation. Mr. Compton, who hails from Omaha, Nebraska, where he is tenor soloist at the All Saints Church, looks forward to a very busy season. Likewise, Paul J. Duffield, the MUSICAL COURIER Omaha correspondent, and one of the foremost piano teachers in that part of the country, is as optimistic. David Grosch, formerly of Chicago and now one of the busiest teachers in Kansas City, is also spending his vacation here.

David L. Ormesher, leading tenor of Dallas, Texas, director of the Dallas Male Chorus, and conductor of the City Temple Chorus, passed through Chicago last week on his way back from New York to Dallas. Mr. Ormesher stopped in Chicago just long enough to have dinner with the Dunning teachers, including Mrs. Dunning, herself, Harriet Bacon MacDonald, Mr. and Mrs. William John Hall, of St. Louis, Mrs. Jeannette Fuller, of Rochester, Mrs. Wesley P. Mason and James R. Saville, the manager, who was also an invited guest.

#### Notes

Mr. and Mrs. Gustav Holmquist will return next week from Minneapolis, Minn., where they have been spending a few weeks' vacation. Mr. Holmquist, one of the busiest basses in the country, will resume his teaching at the Chicago Musical College Monday, September 10.

Theodora Sturkow-Ryder, pianist, left last week for a few days' visit at Sterling, Illinois.

Joseph Goldschmidt and Joseph Goldstein will remain in New York this season. RENE DEVRIES.

#### One Word Makes a Vast Difference

Recently in one of the issues of the MUSICAL COURIER a criticism of Jean Cooper's singing at the Civic Concert on July 11 read: "Miss Cooper has a pleasing voice and sings with affection."—Evening Post.

The one little word that was left out was "without," which should have preceded the word affection and thereby changed the whole meaning of the sentence.

#### The Alcocks in New York

Merle and Bechtel Alcock passed through New York this week, going to Loretto, Pa., to spend the week end with Mrs. Charles M. Schwab. The Alcocks return soon to New York to prepare programs for their joint recital tour which opens in the early fall.

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**"THE PATIENT ANGLER."**

John McCormack is seen, at the right, comfortably seated in his "speedway scout" motor boat, waiting for a "bite."

**"IN THE PADDOCK."**

Mr. McCormack and his son, Cyril, with the latter's prize pony—a birthday gift from one who wished in this manner to show his appreciation of the great pleasure he had enjoyed through the distinguished father's voice.

**SINGING IN CLASSES**

A question that becomes important each autumn when pupils are arranging for lessons is, "With whom shall I study singing?" The names of the leading teachers are secured and letters are written to the MUSICAL COURIER asking for advice as to the merits of different "methods" or "schools." It is a question that assumes paramount interest throughout the entire country.

Naturally the student wishes to avail him or herself of the best that New York—for this city is the Mecca to which the majority turn—affords. It is a matter of fact that nearly all the letters received by teachers have, as a leading question, "What are your terms?" For many of the young people desiring a musical education the terms for private lessons from a well known teacher, one whose "method" is known to be reliable, are prohibitive. It is not the rich with unlimited means who are studying for opera or concert appearances, but those who in order to reach the goal of success must make many sacrifices and demand many sacrifices of their families and friends.

For the serious worker, the student who means to attain an assured position in the musical world, every teacher is in sympathy. And it is in order to assist such pupils that classes are designed.

In an interview with Mme. Valda the other day she said that she had received letters from all over the United States in relation to the articles on the Lamperti Method which had appeared in the Educational Section of the MUSICAL COURIER during the past six months. The writers of these letters were all anxious to study with her, the articles on the different "steps" in the old Italian method of singing having inspired them with the belief that she knew whereof she wrote, and that in placing themselves under her instruction they would obtain the "best." But many of these young people wrote in regard to their financial condition that they were unable to pay the regular fee for private lessons as their incomes were limited. Would Mme. Valda consider taking a lower fee and organize some classes? So many of these requests have been received that Mme. Valda has now decided to arrange some classes for the coming winter at a price that will enable these enthusiastic students to study with her. This of course required a re-arrangement of lessons already booked by regular pupils, many of whom take daily lessons, but now Mme. Valda will devote a portion of the week to classes, the fee for which will be from \$2 to \$3 for lessons of one hour. This, however, means no change in her terms for private lessons of one half hour.

What are the advantages of studying in class? Each individual in the class receives a personal lesson and has the opportunity of hearing the three or four other lessons that are given in that hour. In fact, in a class of four it might be said that each pupil receives four lessons. Listening to the mistakes of others shows what to avoid in one's self. Singing before an audience, even if the audience is a limited one, gives confidence.

Mme. Valda will book students early in September for these classes, which will begin at the same time that her regular season does, about the first of October.

Of Mme. Valda's qualifications as a teacher it is not necessary to say much at the present time. Every one knows that she was a pupil of the elder Lamperti for ten years; that she had a career as a successful prima donna, during which time she sang in the leading opera houses of Europe and America, and that for the past eight years she has devoted herself to teaching, her studio in Paris—to which she will return after the war ends—being one of the best known in that city. The musicals that Mme. Valda gave at 61 Avenue Niel were crowded with appreciative listeners, every one being anxious to secure an invitation to these

really "musical" afternoons. Many of those who are now studying with her will accompany her to Paris when the time arrives for her return to that city. The Lamperti-Valda School of Singing is a well established institution, first of all, in Paris, and now, owing to the exigencies of the war, it is equally as well known and established (even if it is only temporarily) in New York at 8 West Fifty-second street.

**Grace Hoffman Added to Reich's List of Artists**

Grace Hoffman, the prominent coloratura soprano, who was heard in about 100 concerts during the past season, will be under the management of Emil Reich, the energetic New York manager, next season.

Miss Hoffman will appear in November in a number of concerts in the East and in the latter part of the season in the Middle West. The music lovers of New York and those in the eastern part of the country who have heard Grace Hoffman know that she is a singer of exceptional merit. Her bell-like voice electrifies the audience and she has charm, youth and personality.

Miss Hoffman has made many friends wherever she has appeared and will doubtless find a warm welcome on her return.

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MR. FRANK GERTH, Manager  
Room 415, 1482 BROADWAY, NEW YORK CITY



### Antonia Sawyer Chooses a Russian for Business Associate

Antonia Sawyer, the New York musical manager, has taken as her business associate a man of Russian birth. When he was in his native city of Tomsk his name was Elia F. Mishulovich, but after he came to America in his seventeenth year he found it more convenient to be known as Frederick E. Morse. He has now long been an American citizen, but still naturally retains his interest in his native country, especially in these troublous times when it is going through the greatest crisis of its political, economic and military history. Incidentally, Mr. Morse believes that Russian opera will soon find a more important place in



FREDERICK A. MORSE.

music than it has hitherto occupied, especially here in America. Mr. Morse is not only connected with Mrs. Sawyer in business, but also by relationship, being the husband of her niece and namesake. He is a music lover and considered a good judge of musical talent. Just now he is planning the seasons of Julia Culp and Louis Graveure and arranging special engagements for Bandsman Percy Grainger. These three at the present are Mrs. Sawyer's principal artists, but she expects to have other distinguished names on her list for the coming season.

### Harold Henry Honored by Boston Fraternity

Harold Henry, the brilliant American pianist, was elected to honorary membership in the Alpha Chapter (Boston) of the Phi Mu Alpha-Sinfonia Fraternity of America. Since the birth of this fraternity in 1898 honorary membership has been conferred only upon those who have achieved eminence in music or have become notable as patrons of the art.

### Volpe Work Accorded a Demonstration

It was an audience worth going a long distance to see which greeted Arnold Volpe and his concert band on Sunday evening, August 26, at the City College Stadium, New York. The vast half moon was filled with enthusiastic music lovers, who were quick to appreciate the excellent work accomplished by Mr. Volpe and his men and as quick to respond. The feature of the evening was a march, "The Reveille of 1917," written by Mr. Volpe himself, the words and music dedicated to "Our Boys" and played for the first time on this occasion. A marching song is introduced in the second part of the march and the words of it being printed on the program, the vast audience took it up, softly at first and then with more assurance, until by the time the finale was reached, it swelled into a mighty chorus. A repetition was insisted upon and this time the whole assemblage rose to its feet and stood throughout the entire work. It was an altogether fitting tribute to the popularity both of the song and its writer.

The printed program contained the Sibelius tone poem, "Finlandia," the overture to "William Tell," the fantasia from "Cavalleria Rusticana," the overture to Offenbach's "Orpheus," the second rhapsody of Liszt, the prologue from

"Pagliacci," the intermezzo from "Naila" (Delibes) and the bacchanale from Gounod's "Faust." As a matter of fact, however, there were nearly twice that number given before the audience left the arena, so insatiate was the enthusiastic audience.

Ernest S. Williams played as a trumpet solo the cavatina from Meyerbeer's "Robert the Devil" with fine effect, being compelled to add an encore.

As Mr. Volpe's march song undoubtedly will become popular, the words of it are printed herewith:

War's bugle now is calling,  
Over seas we must go  
To fight for right and liberty  
And free the world from tyranny and woe.

"Our Boys" in blue and khaki  
Uncle Sam will defend,  
Our Stars and Stripes victorious,  
War's bugle call for evermore will end.

### BAY VIEW FESTIVAL A SUCCESSFUL EVENT

The Bay View Festival, one of the most successful musical events of the summer, opened on August 15 with a lecture recital by Arthur Barlow in which he explained and illustrated in advance all the music to be given during the three days of the festival. The soloists upon the occasion included Marie Sundelius, Enrichetta Onelli, of the former Quinlan Opera Company; George Rasely, tenor soloist of the Fifth Avenue Baptist Church of New York, and Edgar Schofield, baritone soloist of St. Bartholomew's Church.

Besides the lecture, the orchestra and chorus assisted by Miss Onelli, Mr. Rasely and Mr. Schofield gave a program consisting of various operatic selections on Wednesday. On Thursday there was an enjoyable symphony concert under the direction of Leon Marx. The program



"CROSS OF FIRE" PARTICIPANTS.

Left to right: Edgar Schofield, baritone; Enrichetta Onelli, soprano; Howard D. Barlow, conductor, and F. Dudgeigh Vennor, accompanist.

included the latest composition of Mr. Barlow, a modern tone poem for orchestra and tenor, dedicated to Mr. Rasely. On Friday evening Marie Sundelius, of the Metropolitan Opera Company, gave a song recital, and F. Dudgeigh Vennor, the Assembly organist, an organ recital. The festival closed with the concentrated forces of the orchestra and chorus, assisted by Miss Onelli and Mr. Schofield, in the patriotic and dramatic cantata, "The Cross of Fire," by Bruch, under the skilful direction of Mr. Barlow.

In mentioning Mr. Barlow's tone poem, "Marpessa," the Petoskey Evening News said the following:

At one time Mr. Barlow thought to put all of "Marpessa" into operatic setting, but finally decided to use only the element which relates to the contest between the god Apollo and the mortal Idia for the love of the maiden Marpessa. Instrumentally, the musical setting relates the argument and strife for the maiden, but gives vocally only the appeal of the mortal to the girl, the god's argument and the girl's reply being left to the orchestration. It is an ambitious piece of work, thoroughly modern in method and in musical values. It is highly rhythmic and very effective in its representation of the clash between mortal and immortal love. It made a tremendous hit, and at its conclusion the young composer was called forward again and again. George Rasely sang the "Mar-

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DANIEL MAYER (center)

With two young American artists who are coming rapidly to the fore as master musicians: Mischa Levitzki (left), the gifted pianist who seems to have adopted the style of his confrères of the keyboard, Godowsky and Bauer, and accordingly wears his hair in the latest style; and violinist Max Pilzer, taken at Avon-by-the-Sea, N. J.

pessa" solo, and it is but fair to state that his interpretation of the new Barlow work was its crowning feature.

Of Mme. Sundelius, the following:

The voice of the famous soprano of the Metropolitan Opera Company held as strong and as fresh at the end as at the beginning, and the singer took her hearers into her confidence with several charming explanatory talks. She sang Liszt's "Oh, quand je dore," with a wonderful tenderness and flute-like smoothness. Her sweet high tones were as lilting and sweet as the piping of a bird. In the various numbers, Mme. Sundelius not only brought all the resources of her beautifully clear and flexible voice to her vocal characterization but she also gave her delineations definite interest and distinction. "Exquisitely clear," "transparent," "crystalline" and "remarkable luster" were some of the exclamations at the close of the evening.

Edgar Schofield made his debut in Bay View upon the occasion. He sang "O Tu Palermo" from "Ivespri Siciliani." His voice is a rich, warm baritone of great power and sympathy, and he won his audience from the start. Later he sang with remarkable effect "Dio Possente" from "Faust."

Tribute was also paid to Mr. Barlow in the following way:

Bay View is in debt to Mr. Barlow for the bringing of Mr. Rasely. Never before has the Assembly possessed such a tenor. The audience "went crazy" over him, and gladly would have kept him until breakfast time. His selection of numbers showed infinite variety and his wonderful voice was of great power and feeling. All the emotions are at his command and are appealing in character, whether dramatic, pathetic, martial or laden with humor. A heartfelt appreciation of the successful efforts of Directors Barlow and Marx was tendered as each stepped to the pedestal. The singing of the Glee Club was inspiring and worth all the efforts its members have put into it during their many rehearsals. The fine voices showed the excellence of their precious experiences and present training, and the listeners declared in no uncertain manner their appreciation of this new Bay View asset.

On Sunday morning, August 19, Conductor Barlow was presented with a loving cup as a token of appreciation and affection from the chorus.



MAUD POWELL TESTS AN OLD SUPERSTITION.

(1) Maud Powell hunts for a hazel or a willow crook to use as a divining rod. (2) A swamp willow is found and whittled for use. (3) The divining rod proves to



be not a myth but a reality. It bends slowly in the hands and points to the hidden spring. (4) An hour later, after digging down a few feet. The water proves to be clear and cold.





A RECENT SNAPSHOT OF C. MORTIMER WISKE, CONDUCTOR OF THE NEWARK (N. J.) MUSIC FESTIVAL. Taken on his farm in Maine, where he spends his summers.

#### Olive Nevin's Gifts Arouse

##### Chautauquan Admiration

Olive Nevin, the gifted singer of the famous house of Nevin, is summering at Point Chautauqua, N. Y. At that summer resort, she is acquiring laurels in the art of swimming and diving, her prowess being the subject of much comment. Her education in that line is complete, as she used to swim and dive with a lot of moving picture people in the Los Angeles Athletic Club. This singer is too modest, however, to claim any credit for her splendid aquatic ability, declaring "Point Chautauqua doesn't understand how easy it is to do it right, and so they think it is wonderful and I am a heroine." Quite a joke on Point Chautauqua evidently, from Miss Nevin's point of view.

And if by any chance no did cease to admire her art in the water, there is her beautiful voice to awaken that feeling again. At a recent Sunday evening service, she sang Gounod's "Ave Maria" and "Come Unto Him" from "The Messiah," her splendid interpretations calling forth much well deserved praise.

#### Mme. Morrill, Guest of Pupils

Laura E. Morrill, the well known vocal teacher whose summer has proven an extremely busy one—so much so that she has been unable to spend much time recreating—has been having a delightful motor trip along the North Shore with Lillia Snelling, one of her artist-pupils. She also spent some time at Milford, Mass., where she visited her "wonderful mother," according to her own statement, and surely she ought to know better than any one else. This week Mme. Morrill is visiting at Freehold, N. J., where she is the guest of another pupil, Mrs. Tunis de Nuys. Mrs. de Nuys has a fine contralto voice, which is showing excellent development under Mme. Morrill's direction.

Among the pupils to be introduced this winter by Mme. Morrill is Renee Ruton, who has a soprano voice of unusual beauty. Another pupil who is ready for public work is Beatrice Turek, whose voice is lyric. They have been studying this summer with Mme. Morrill, the heat proving no obstacle to their work.

During the first week in September Mme. Morrill expects to visit a former pupil, Edith Brinton, who lives in Schenectady, N. Y. Mrs. Brinton, who, according to Mme. Morrill's statement, possesses one of the most beautiful voices that eminent teacher has ever trained, expects to resume her studies during the coming season.

Claribel Harris, whose beautiful voice has been a feature at many of the famous Morrill musicales during the past three years, was married recently. Although she is now residing in Scranton, Pa., as Claribel Harris Warner, she will make the trip to New York each week to continue her lessons with Mme. Morrill.

#### Charles Cooper in Joint Recital

##### With Englebert Roentgen

Charles Cooper, the young American pianist, and Englebert Roentgen, the Dutch cellist, were heard in a delightful concert in the Maverick series at Woodstock, N. Y., on Sunday afternoon, August 19. The program was well chosen and included works by César Franck, Saint-Saëns and Debussy. The audience was one of the largest of the season, the artists being given a most enthusiastic reception.

Mr. Cooper will be heard alone in a recital at the Maverick on September 2.

#### Merle Armitage's New Position

Merle Armitage and Fanchon Easter, who were married on August 2, in Kansas City, are spending the month of August on Lake Champlain. Mrs. Armitage was the head of the Piano Department at K. S. A. C., Manhattan, Kansas, and is a pupil of Rafael Navas and Frank La Forge. She is also one of the best concert pianists in the West. Mr. Armitage is the manager of concert courses in several western cities, and has just been made assistant to the President of the National Society for Broader Education and Incorporation, which handles concerts all over the United States, using such artists as Florence Austin, Marie Sundelius, Wilmot Goodwin and Jules Falk. Mr. Armitage is also well known in the East as a publicity agent for artists and has been singularly successful as a concert manager.



CHARLES L. WAGNER AND HIS PRIZE AIRDALES, "SWELL LAD" AND "LADYLIKE."

Manager Wagner recently received a letter from a friend, "somewhere in France," in which he said: "I am on active service now on the western front. Since the first week I landed in France, where I took in two operas, I have heard no music at all. Yesterday a new fellow joined our section and he brought out with him a portable phonograph and some records. Among them was a song entitled 'Mavis' and sung by your own John McCormack. Now I wish you would convey to John McCormack my expressions of deepest and sincerest feelings—shall I say?—for what he has done for music. You can't imagine my feelings, deep and long, at hearing a voice I love so well, at such a time! We do not have many comforts out here—I am writing on my knees, on the edge of my bunk—and to have a phonograph with some of McCormack's records was beyond our wildest imagining."

#### SUMMER NOTES AROUND GOTHAM

T. Tertius Noble, organist and master of the choir at St. Thomas' Church, New York, has been at West Chatham, Mass., for the past seven weeks. He leaves there August 27, traveling about until the end of September.

Heinrich Meyn gave a song recital at the Onteora Church, Tannersville, Catskill Mountains, on August 13, singing works by Dr. Croft, Mendelssohn, King, Chadwick and Buzzi-Peccia. A considerable sum was realized for the maintenance of the church.

F. Reed Caponilliez, baritone, was soloist on August 19 at the First M. E. Church of Westfield, N. J., when he sang "The Publican" and "Hold Thou My Hand." He appeared there again on August 26, and created unusual interest with his beautiful voice and excellent style. He is increasingly in demand as soloist for church and concert work.

Two pupils of Elizabeth Kelso Patterson, Geraldine Holland and Annah Hess, sang on August 19 as soloists at the West End Presbyterian Church, New York, Rev. Hugh Black officiating as minister. Harry Horsfall, the organist, plans to give three oratorios in the church the coming winter. Miss Patterson's sight singing and choral classes will be resumed October 1.

#### Hemus Sings to 60,000 in One Day

During the tour which Percy Hemus made recently through Canada, as soloist with Sousa and his band, this well known American artist won universal acclaim. Everywhere so popular a combination as Sousa and Hemus attracted huge crowds of music lovers, Mr. Hemus having sung to as many as 60,000 people in one day. After the completion of his Canadian tour, Mr. Hemus went with the band to Willow Grove, where he is duplicating his more northern successes.

SEASON 1917-1918



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AT HIS FAVORITE SPORT.

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mountains, the first vacation which this indefatigable teacher has allowed himself since taking up his pedagogic duties in this country. He is enjoying it to the full. On September 10, Mr. and Mrs. Yeatman Griffith return to their New York studios to begin a season which gives every promise of being the busiest ever.



### Critics Praise Helène Rogers

Helène Rogers, the young American girl whose debut in opera was made last month during the summer season of opera at Columbia University, New York, when she sang the role of Lola in "Cavalleria Rusticana," achieved the distinction of making an instantaneous impression not only upon the public, but upon the critics as well. Her success is all the more remarkable, considering the fact that she went through her role on that particular evening for the first time with the orchestra. Her composure and reassurance was indeed a pleasure to witness, in addition to hearing one of the loveliest young voices among the newcomers this season.

The following are a few of the press opinions:

With the ending of the season, a promising young singer began her professional operatic career. Helène Rogers, a charming con-



Photo by Ira L. Hill's Studio, N. Y.  
HELENE ROGERS.

tralto, trained and coached in this country, sang Lola in the opera last night. Though slightly nervous she evidenced unusual vocal ability and acted the coquette delightfully.—New York American.

Helène Rogers, a New York girl, successfully made her debut as Lola in "Cavalleria Rusticana."—New York World.

There was a debutante in "Cavalleria," Helène Rogers, a New Yorker, said to have been coached by Mr. Polacco. She disclosed a contralto voice of fair quality and power, and a self-possession that was astounding.—Evening World.

Helène Rogers, a New York girl, made her debut in opera last night, singing with much charm and effectiveness the part of Lola

in "Cavalleria Rusticana." Music lovers were out in force, notwithstanding the heat, and gave Miss Rogers a gratifying reception. Gifted with a voice of unusual sweetness, Miss Rogers sang her part with a sympathy and understanding rare in those new to opera.—New York Globe.

### Yvonne de Trévillé Sings for Belgian Commission

Yvonne de Trévillé, American prima donna of the Royal Opera Company of the Theatre de la Monnaie, Brussels, Belgium, most appropriately was chosen to sing for the Belgian Commission at the banquet given in their honor by Mayor Mitchel of New York and his reception com-



YVONNE DE TREVILLE,  
Soprano, who sang for the Belgian commission during its visit to New York.

mittee last week. The internationally famous prima donna arranged her program very judiciously for this great occasion. After "La Brabançonne," the Belgian national

anthem, which she sang in the original language, she gave "The Star Spangled Banner."

Her second group included "Chanson Provençale," by Dell' Acqua, the Belgian composer, and a stirring song by Townshend entitled "Belgium Forever."

In response to enthusiastic applause, the singer graciously gave as an encore, the "Laughing Song" from "Manon Lescaut," which has become as indissolubly associated with the name of Yvonne de Trévillé as has the role of "Lakmé."

### Mary Jordan Under Charlton Management

As a member of the Savage Grand Opera Company, Mary Jordan became widely known in all sections of the country, and her reputation was increased to a marked degree by her appearances at the Century Opera House in New York. It is not only in opera that Miss Jordan has won fame. Literally from Portland to Portland, where she had a festival engagement in each of those cities, she has sung in concert and recital, and always with unquestioned success.

In appearance Miss Jordan is decidedly out of the ordinary; in fact, she is considered one of the handsomest women on the American concert stage, is above average height, and carries herself with exceptional grace.

Miss Jordan recently went under the management of Loudon Charlton, who is booking an extensive tour for the contralto.

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coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical education, and has sung in the leading opera houses of the world. Correspondence confidential. Address "C. E. B.," care of MUSICAL COURIER, 437 Fifth avenue, New York.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
 Devoted to the interests of the Piano Trade.

The annual official announcement of the Metropolitan Opera Company, with the plans for the season of 1917-18, will not be issued before the middle of September.

The New York Tribune is the authority for the statement that Adolf Bolm, dancer of the Master Ballet for the Russian Opera at the Metropolitan next winter, will also produce an elaborate Russian ballet there during the season.

Many people are inclined to be pessimistic regarding the musical outlook for next season. General conditions indicate that the season of 1917-18 will be a good one and the reports received from various sources give good reason for this opinion. A large New York firm of musical managers last week received a letter from a local manager in the West, who conducts concert courses, in which he says "We expect to do the largest business we have ever done, despite the reports of bad business. We have already sold more tickets than at the corresponding date in any previous year."

Minneapolis is to reopen its orchestral season on the evening of Friday, October 19. The home season will comprise the usual twelve Friday evening symphony concerts, and twenty popular Sunday afternoon concerts divided into two series of seven concerts each and one series of six concerts. Four Young People's concerts will also be given under the management of the Young People's Symphony Concert Association. The soloists will include Helen Stanley, Rudolph Ganz, Eugen Ysaye, Cornelius van Vliet, Mrs. H. H. A. Beach, Julia Culp, Richard Czerwonky, Louis Graveure, Harold Bauer, Ossip Gabrilowitsch, Jacques Thibaud, Leopold Godowsky, Amelita Galli-Curci, Nelda Hewitt Stevens, Leon Sameitini, Royal Dadmun, Raymond Havens, Jessie Christian, George Klass, Rosine Morris, etc. An interesting fact regarding the ticket sale, and representing a radical departure, is that a group of Minneapolis men, feeling that its orchestra has earned the gratitude of people in the city who have never as yet made such a contribution, have

proposed to the association to buy outright the entire portion of the auditorium remaining unsold on September 15. They propose to pay the full season ticket price for these reservations and to devote themselves to finding new patrons for the concerts who will buy them at the same price. This means that the Minneapolis season ticket sale will run only two weeks and that capacity audiences are assured for all the symphony concerts. By the way, the prices for both the regular symphony concerts and the Sunday afternoons have been increased in Minneapolis.

Indications are that the premiere in New York of the San Carlo Grand Opera Company, at the Forty-fourth Street Theatre next Monday night, September 3, will prove a gala as well as a "Gallo" event. Musicians here, who are familiar with the achievements of the San Carloans in other cities, through the medium of this paper, are interested because the organization has been doing constructive work by giving excellent opera at \$2 prices for the best seats. The singers, too, are well known. Manuel Salazar, the young Spanish tenor; Mary Kaestner, dramatic soprano; Edvige Vaccari, coloratura; Angelo Antola, baritone, a famous Tonio in "Pagliacci"; Giuseppe Agostini, the first tenor to sing the role of Rodolfo in America, and Ester Ferrabini are some of the San Carlo songbirds. Chief interest, however, quite naturally centers upon the first operatic appearance in the metropolis of Marcella Craft, formerly the prima donna soprano of the Munich Royal Opera, where for several seasons she was a prime favorite. She has chosen "Traviata" for her first appearance in New York, and her second performance will be Marguerite in "Faust." The opening "Aida" cast is to include Salazar and Kaestner. Peroni will conduct. Tuesday evening's double bill, "Cavalleria Rusticana" and "Pagliacci," will have separate casts. Wednesday's matinee offers "Martha," and in the evening Ester Ferrabini will sing in "Carmen." Mme. Ferrabini is well remembered here for her singing at the Academy of Music a few years ago, and has attained many successes in the popular Bizet opera. Mme. Vaccari will be in "Rigoletto" on Thursday night, while Friday night's offering, "Gioconda," calls for another big cast. Saturday afternoon's "La Traviata" (with Marcella Craft) will be followed that evening by a fine production of "Trovatore." Indications point to a seat sale which ought to make Impresario Gallo feel proud.

## PATRIOTIC MUSIC COMPETITION

The St. Louis Art League will hold two prize competitions among St. Louisans for the production respectively of a patriotic military march and a patriotic song.

In each competition the entries must be submitted in manuscript prior to noon on Monday, September 3, 1917.

In each competition the entries will be considered by a jury of awards who will select the best composition, and will award a prize of \$75. The names of the authors will not be known until after the jury's decision. In order that proper fairness may be assured, the envelopes containing entries must be without any marks of identification. Enclosed with the manuscript there must be a second plain, white envelope, within which must be the name.

The object is to secure first of all a stirring military march with a patriotic spirit, such as will induce not only the soldiers who march, but also the public who hear, to a patriotic sentiment of approval. The music should be bright in feeling and spirited in movement. The judges of this competition will be George S. Johns, chairman, Mrs. Charles Clafin Allen and Victor Lichtenstein.

As for the patriotic song, what is wanted is "an inspiring song, music and words, with a distinctly patriotic spirit of devotion to the United States." Music and words may be the work of the same author, or collaborators. If the latter, the prize will be divided. In case the jury finds that in one instance the music is superior and in another instance the words, the jury may make a recommendation accordingly. The jury for this competition will be William Reedy, chairman, Mrs. Berenice Wyer and Charles Galloway.

## MOTHS AND THE FLAME

Footlights attract human moths as easily as an ordinary flame fascinates the fluttering varieties from the insect world.

The fierce light that beats upon the operatic stage with its attendant glare of publicity, is especially blinding to the human moths that have a voice and believe or are told that fame and fortune await them in grand opera. What does the insider see behind all the external glitter and radiance of the lyric singing stage? Hundred and hundreds of dead or wounded moths, the wings of their ambition singed, their bounding hopes turned to dead ashes.

Very few of the various lines of human endeavor account for so many victims, and create so many tragedies, as the flaming field of grand opera. In its crucible have been burned the bodies and souls of countless young persons. Especially young women, however.

Mme. Nordica was asked on one occasion to write an article for a woman's weekly, the subject to be "How to Become a Great Opera Singer." She replied that her price for the article would be \$10,000, and it would consist of only one word. "What word," asked the editor curiously.

"The word 'Don't,'" was Mme. Nordica's answer.

We were reminded of the foregoing happening when not long ago we were present at a scene in a hotel, where a famous prima donna indulged in an hysterical outburst, tore her hair and bit her lips till they bled, because she had sung a certain role only twice in the current month while her rival had been assigned to the part three times. "What difference does that make?" we queried. "It makes it look as though she draws better than I do," was the screaming reply.

On another occasion we witnessed a similar despairing outburst on the part of a youthful and very successful singer at the Metropolitan. She was back of the stage in her regular dressing room (although she was not singing that night) and through the open door she could hear the reverberating plaudits of the audience while another young singer, recently imported from Europe, was scoring a pronounced success. The listening cantatrice, we are grieved to state, swore great oaths, vowing she never again would appear at the Metropolitan, and hurling abuse upon the management, and upon the unoffending star of the night. Finally the impresario, the assistant managers and the enraged woman's mother had to be assembled in the dressing room in order to assuage the jealous singer's outbursts of maniacal fury.

The two happenings made us come to the conclusion that half of the battle of operatic glory is to win success and the other half is to try to hold it by preventing others from attaining it. "What is operatic success worth, after all," we reflected philosophically, "when it is so fleeting and uncertain a possession?" However, the thought came immediately afterward, that because of those very uncertainties, the more keen the eagerness to win operatic fame, and the greater the sacrifices made to hold it.

In the very nature of the thing, important operatic success carries one so high that unless the eminence is maintained, the drop to commonplaceness or even obscurity is all the harder. There is no more pathetic spectacle than to see singers who have lost their voices, their youth and their one time vogue (and oftentimes their money) flutter about the opera house lobbies, gaze longingly at the successful performers and make wry faces when they hear the thunders of public approbation.

How much more pitiable than the foregoing picture, however, is that of the unfortunate wretches who have lost the most valuable years of life waiting for a chance for success, or who, having had the chance, made a failure when it came. They, too, glide about the lobbies, forevermore, envious and soured when they are not clinging to a forlorn hope or explaining that they are the victims of malice and persecution.

There is a bright side to grand opera, of course, and it is represented by success, fame and profits when they are at their height. Such moments, or months, or years, oftentimes are ample consolation to those who enjoy them for the darker phases they must pass through in connection with the operatic life.

As this is the opening of a new season, we have felt it incumbent upon ourselves to paint a rather discouraging picture of the operatic career as it applies to most young women.

On the other hand, were we a young woman gifted with a voice of sufficient volume, quality and range to suggest operatic calibre, and had we an average physique, very good health, steady nerves, much courage, industry, perseverance and ambition, we acknowledge frankly that we should make a bee line for grand opera and fly straight at the flame.

After all, much depends upon the moth. Some of them seem able to get the warmth and the dazzle without being consumed.



## VARIATIONETTES

By the Editor-in-Chief

At latest accounts, in spite of the happenings in Flanders, not an inch of ground has been lost by Beethoven's C minor symphony, the chaconne of Bach, the Schumann piano concerto, and the "Tod und Verklärung" by Richard Strauss.

During our recent Saratoga vacation we had the great pleasure of hearing Anna Case sing, and noting her smooth tone production, her breath control, and her graceful rendering of a "Mireille" aria and several songs in French.

Motoring through Schroon Lake, N. Y., at the rate of about forty miles an hour, the tempo did not permit us to catch a glimpse of Oscar Seagle, who is teaching there this summer, although we noticed that the birds in the neighborhood chirped with uncommonly careful phrasing.

Rigoletto Murphy writes: "Are you aware that August 29 marks the three hundredth anniversary of the birth of Si Blodgett, of Penn Yan, N. Y., who first said: 'I'd rather hear my Sue sing "Annie Laurie" than to listen to any prima donna in the world do all that high falutin' classical stuff.'"

From A. F. B.: "Personally conducted tours are O. K. in traveling, but give me impersonally conducted Beethoven symphonies in music."

In the Chicago Tribune's ever sparkling "Line O'Type" column: "Speaking of the names of great musicians, wasn't Beethoven's originally spelled Beethooven? Or was it?" Maybe, maybe.

An old Southern colored person, who does household duties for Wynne Pyle, the pianist, was dusting a large picture of Beethoven, in the music room, when Rastus paused and asked: "Is dis hyar man you' fadder?"

Miss Pyle—"Yes" (thinking to herself: "My father of music").

Rastus—"Well, you suttinly does favor him."

Miss Pyle—"I wish I were more like him."

Rastus—"Pshaw, Missee, you'se even better lookin'."

George Jean Nathan, in the September Smart Set: "I get to my feet when the orchestra plays 'The Star Spangled Banner' but I also stand when it plays almost anything at all from the works of Josef Haydn."

"How smaller than a soldier's pay is that of an American symphonic composer."—Omar Khayyam, Jr.

A pessimistic music teacher tells us that whenever the new season approaches and he opens a letter beginning "I regret to say that owing to"—he stops reading and throws the communication into the waste basket with a dull moan of hopeless pain.

George Cohan's song, "Over There," deserves its popularity as a war song. It has absolutely no musical merit, the words are childish, and the rhythm adapts itself admirably to the one step.

We know a violinist who has a gold, ebony, and tortoise shell bow. He does the worst spiccato we ever have heard.

"Playing the piano is a regrettable custom," says the Monthly Musical Record, "unless the player be an excellent one." We move to expunge the word "regrettable" and in its place insert "criminal."

Jean Cooper was another sweet singer of Saratoga last week. She appeared on the same program with Sarah Bernhardt and in the language of one of the local racing authorities, Andrew Miller, "she looked like a smart filly and she performed like one."

Neither Doctor Muck nor Paganini scored a win when we wagered on them at the races. Of course we do not expect to recover our lost Paganini money, but surely Doctor Muck, of Boston, ought to refund to us the five dollars with which we

backed our faith that his namesake would know the proper tempo for a five furlong dash.

Henry T. Finck claims that most symphonies are nothing more than suites and that the separate movements have no real relation one to the other. The contention does not seem exaggerated when one considers that if a composite work were to be made of the first movement of Beethoven's C minor symphony, the andante from the seventh, the scherzo from the ninth, and the finale from the "Eroica," the whole would make a very logical and remarkably effective symphony. One might go even further and construct an exceedingly good four part opus from the first movement of Brahms' C minor symphony, the scherzo any of Schumann's, the andante from Tchaikowsky's fifth, and the closing from the final section of Sibelius' first or second symphonies. Now let the blows fall.

In a little pamphlet published apparently by himself, and called "Los Angeles as a Music Center," William Reher points out everything that he thinks wrong musically with the south California metropolis. In the estimation of Mr. Reher, a former member of the Los Angeles Symphony Orchestra, everything wrong musically in that city seems to be centered in Adolph Tandler, the conductor. Now if Mr. Tandler will tell us (and not necessarily in a pamphlet) what is wrong with Mr. Reher, it ought to be easy for outsiders to judge the true inwardness of the situation.

Joseph C. Breil, composer of songs, incidental music, and grand operas, writes us:

I was rather delighted with your "Don'ts for Opera Writers." I can truthfully say I have followed many of your instructions. I have not written a one-act opera, nor a four-act one. I have written a new two-act one with a Slavish-Jewish motif as the principal theme, and the locale of action is in a mythical country called Muscovadia. Now, Question—"Is it an American Opera?" As to your other don'ts, I have followed some and not heeded others. So you should feel comforted that that at least one, even if insignificant, American composer does take your advice.

Mabel Dodge writes in the New York Evening Journal: "If anyone sings at his work, his work is giving him a living." To which F. P. A., in the Tribune, retorts rhythmically:

*Who sings at his work with a right good will  
Hath a spirit brave and fine;  
But, O Mrs. Dodge, I should love to kill  
The guy who whistles at mine.*

When whistling is mentioned we always think of the famous happening at the Metropolitan Opera during the impresariopship of the fearful and wonderful Heinrich Conried. He was passing through the auditorium during a rehearsal at which a piccolo passage was being practised. Conried stopped and shouted in greatest indignation: "No nonsense at rehearsal, please. I'll discharge the first one of you who dares whistle again."

This desk is in receipt of a catalog of the piano music in the Circulation Department of the New York Public Library. We are delighted to see that the Library contains, beside the piano masterpieces of Bach, Liszt, Beethoven, Brahms, Chopin, also those imperishable classics, "Lightly Tripping," by D. Alberti; "A Forest Brook," by Carl Ganschals; "Bonjour," by Franz Hitz, and "Twittering of the Sparrows," by Eduard Holst—to say nothing of "V noc krásnou," by Ant. Srba.

LEONARD LIEBLING.

## SINCERITY

Musicians often wonder why the badly written and commonplace songs or piano solos of amateurs become so popular with the public while their own fine works are left to gather dust on the publishers' shelves. The solution they usually offer is flattering to themselves. They say that the public taste is low. They persuade themselves that they are far above the heads of the mob, and they console themselves with a thought of the neglected geniuses their ungrateful country has allowed to remain poor while alive and has honored when dead. We have often stated in these columns that the percentage of cheap songs that succeed is very low when compared with the thousands that fail and are never heard of. But it is well to remind composers from time to time that the only works which succeed are those which carry conviction. They must be sincere. They

must be free from any taint of pretense. A great composer writing down to the multitude will not succeed as well as a small composer writing up to his strongest convictions. This is a safe test. There may be many exceptions to the rule, but on the whole it is reliable.

Music is an art, be it remembered. Its function is to express feelings and not to produce manufactured articles. A highly trained carpenter can make a much finer door than any amateur can, for training and manual skill count in the art of making doors. Training counts also in the art of making songs, but only in so far as the training helps the composer to express his feelings. As soon as the composer neglects true feeling and relies ever so little on fine writing, he dooms his work to the waste basket.

Fine writing, as it is called, never saved any work. Fine writing is a very fine adjunct to fine feeling, but it is the fine feeling that saves the work. It may be perfectly useless in our part to explain these subjects to composers. They will continue to pile up their scores in spite of all our words of wisdom. We do not expect to change the methods of confirmed composers. We are only offering an explanation of the cause of amateur success and professional failure. Let it be understood that all art, including music, which appeals to no one has no justification for existing. There is no sense in painting pictures for the blind or in composing sonatas for the deaf. It is equally futile to offer harmonic studies and contrapuntal exercises in the place of feeling. The best music is well written, it is true. But the best music lives because it is sincere first and well written afterward. The composer who sets out with the intention of being original instead of being prompted by his untrammelled ideas is headed for disaster. We cannot successfully cultivate originality. That is the outcome of being sincere.

## BAD CONCERT MANNERS

One of the worst displays of bad manners was recently witnessed at the McCormack-Kreisler concert at Ocean Grove on August 18. Kreisler was just about to begin the second number of a group when Governor Edge of New Jersey and some of his staff made their way to seats that had been reserved for them well near the front of the auditorium. The governor probably did not desire to interrupt the performance and disturb the vast audience. Some one connected with the management of the auditorium, however, took it upon himself to get up and call at the top of his voice that the governor of New Jersey was about to take his seat and indicated to the audience that it should stand up. It made no difference to him, whoever the gentleman might be, that Kreisler was standing on the stage with his bow on his violin ready to begin. There was a craning of necks and many of the audience stood up in their curiosity to see what the governor of New Jersey looked like. It is not only unfortunate that the chief executive of the large State of New Jersey should choose the interval between two of Mr. Kreisler's numbers in which to make his entrance, but it is more unfortunate that the management should allow one of their officials to make a demonstration such as was witnessed, and disturb not only the artist, but the audience which had paid good money to hear the concert. The interruption, while not lasting more than two minutes, was long enough to disturb and embarrass not only the artist, but most of the audience. If it is necessary to make a demonstration when the chief executive of a State appears, it should be while the artist is not on the platform, trying to give the audience what they paid their money to hear.

## THE SLEEPING GIANT

In a recent interview with a MUSICAL COURIER representative, Rose L. Sutro, the pianist, had some significant things to say and they are presented herewith for the consideration of thoughtful American musicians—and of our American public:

In no other country is native talent so little patronized and encouraged as in America. For this we are not altogether to blame; being a young country, we have been dependent upon foreign musicians and have consequently grown to look upon them as essential to our musical life. The time has come, however, for us to pave the way for assuming the place among the musical nations of the world which is our birthright. Heretofore it has been deemed necessary for our talented youth to go abroad not only for instruction, but on account of the musical atmosphere and traditions of European countries, which are

quite distinct and characteristic in each. This marked musical nationality has been carefully fostered. True, there was a time when the Italian dominated the whole of Europe, but each country in turn emancipated itself by establishing its own institutions, over which native talent presides. It would therefore seem that the time is ripe for us to follow in their footsteps by casting off the foreign yoke, now that we are thrown upon our own resources, utilize all our energies to realize the one great end—American music.

Of course we are glad, and it is bound to be to our advantage, to welcome the great European artists among us, just as Europe cordially receives us; but we must primarily and above all bear our own interests in mind and work with our whole hearts for America. Our aspirations and possibilities are unlimited, but if we never put our strength to the test, how can we develop?

This country is overflowing with talent, which not only kept instructors at home but abroad busy before the war. In fact, many teachers in Europe were Americans, to whom our students preferably went, not speaking the foreign languages. These have now, with few exceptions, returned, and should prove an important factor in consolidating our forces.

In many cases they went abroad because of lack of encouragement at home; in fact, every native born artist has had to struggle against almost overwhelming odds. It is time that the public at large realized its obligations, be made to appreciate this and to understand its share of the responsibility. "If it fails to respond," as a well known enthusiast has recently expressed himself, "it fails signally in its duty."

We are like a giant asleep and need rousing. I therefore cry, Awake, America! to your immense possibilities! to your tremendous resources! to your unlimited power and prospects, and above all, to your responsibilities! Awake!

### WASHINGTON IRVING ON MUSIC

Seventy-five years ago, or so, there was no more popular author than Washington Irving. Everything he wrote was eagerly read by the American public and his name had crossed the wide Atlantic to England, where he was looked upon as the representative American author. Time has dealt a little harshly with a great deal of his work.

Comparatively few now read his histories and biographies and the bulk of his tales.

But he has written one enduring work at least, and one that has furnished the subject matter of numerous operas, namely, *Rip van Winkle*, of which the best, without a doubt, is by Planquette. The popularity of this romance as an opera libretto is enough to make the name of Washington Irving



Photo by Clarence Lucas.

WASHINGTON IRVING.  
From an old etching.

familiar to musicians, even if musicians took no interest in literature. But Irving makes many an allusion to music in his various works. In the famous "Legend of Sleepy Hollow" there are several of them. Ichabod Crane, for instance, was a bit of a musician himself:

In addition to his other vocations, he was the singing master of the neighborhood, and picked up many bright shillings by instructing the young folks in psalmody. It was a matter of no little vanity to him on Sundays to take his station in front of the church gallery, with a band of chosen singers, where, in his own mind, he completely carried away the palm from the parson. Certain it is his voice resounded far above all the rest of the congregation, and there are peculiar quavers still to be heard in that church, and which may even be heard half a mile off, quite to the opposite side of the mill pond, on a still Sunday morning, which are said to be legitimately descended from the nose of Ichabod Crane.

In his account of "The Boar's Head Tavern, Eastcheap," Irving credits a musician with a joke.

The deputy organist, who had a moist look out of the eye, made some shrewd remark on the abstemiousness of a man brought up among full hogheads.

Few writers have equaled this American author's wonderful description of Westminster Abbey. Certainly none has surpassed his eloquent sentences, inspired by the music in London's most famous church:

Suddenly the notes of the deep laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony, through these caves of death, and make the silent sepulchre vocal! And now they rise in triumph and acclamation, heaving higher



Photos by Clarence Lucas.

### IRVING MEMENTOES IN AND NEAR NEW YORK.

Above (left) Washington Irving's bust in Bryant Square, New York; (right) a view of "Sunnyside," showing the ivy grown from a slip given to Irving by Sir Walter Scott. Below (left), entrance to Irving's residence, "Sunnyside"; (right) Irving's grave in Sleepy Hollow—indicated by the rounded stone in the center of the picture.

and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away, and floated upward on this swelling tide of harmony! I sat for some time lost in that kind of reverie which a strain of music is apt sometimes to inspire: The shadows of evening were gradually thickening round me; the monuments began to cast deeper and deeper gloom; and the distant clock again gave token of the slowly waning day.

Evidently Washington Irving had an excellent ear for music, and especially the more serious strains of church music. But it is by no means uncommon to find a vein of pathos and solemnity in a humorist. Let us turn for a moment to Irving the humorist. The following is from "Christmas Day":

The orchestra was in a small gallery and presented a most whimsical grouping of heads, piled one above the other, among which I particularly noticed that of the village tailor, a pale fellow with a retreating forehead and chin, who played on the clarinet, and seemed to have blown his face to a point; and there was another, a short, puffy man, stooping and laboring at a bass viol, so as to show nothing but the top of a round, bald head, like the egg of an ostrich. There were two or three pretty faces among the female singers, but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks.

The description of the anthem on this occasion is very amusing, the real humor of the matter lying in

the fact that it is in no sense of the word an exaggerated description of a country church choir at its worst. But Irving is no longer a humorist when he hears fine music. In his "Christmas" he says:

I do not know a grander effect of music on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.

"Bracebridge Hall," a delightful old romance that is hardly as popular with the present generation of readers as it was with their grandparents, contains a number of musical references which show that



Washington Irving took enough interest in music to be correct in his use of terms. In this book, describing English county life and a squire's mansion of nearly a century ago, he writes in that vein of quiet humor and gentleness which best befits his subject:

Master Simon has a couple of old single keyed flutes, and a fiddle which he has repeatedly patched and mended himself, affirming it to be a veritable Cremona; though I have never heard him extract a single note from it that was not enough to make one's blood run cold. His fiddle will often be heard in the stillness of mid-day, drowsily sawing some long forgotten tune; for he prides himself on having a choice collection of good old English music, and will scarcely have anything to do with modern composers. The time, however, at which his musical powers are of most use is now and then of an evening, when he plays for the children to dance in the hall, and he passes among them and the servants for a perfect Orpheus.

Master Simon was the genial old bachelor who credited himself with having formed the musical taste of the squire's daughter, Julia. Irving praises the young lady for her antique musical tastes:

Her very musical attainments partake of this old-fashioned character, and most of her songs are such as are not at the present day to be found on the piano of a modern performer. I have, however, seen so much of modern fashions, modern accomplishments, and modern fine ladies, that I relish this tinge of antiquated style in so young and lovely a girl; and I have had as much pleasure in hearing her warble one of the old songs of Herrick, or Carew, or Suckling, adapted to some simple old melody, as from listening to a lady amateur skylark it up and down through the finest bravura of Rossini or Mozart.

In 1859, however, the beloved author laid down his pen and sought an eternal rest in the old church yard at Sleepy Hollow, near the banks of the Hud-



son, and amid the scenes forever dear to the readers of Irving's books. He died within a month of Macaulay. Thackeray, who was a friend of both of those great writers, wrote an essay in which he compares Irving to Goldsmith. We cannot do better



Photo by Clarence Lucas.  
FINE LADIES OF IRVING'S DAY.  
A fashion plate published at Philadelphia in 1849.

than to close this article with another quotation, taken from Thackeray's "Nil Nisi Bonum":

Two men, famous, admired, beloved, have just left us, the Goldsmith and the Gibbon of our time. . . . One was the first ambassador from the New World of Letters sent to the Old. He was born almost with the Republic. The pater patriae had laid his hand on the child's head. He bore Washington's name; he came amongst us bringing the kindest sympathy, the most artless, smiling good-will. His new country could send us, as he showed us in his own person, a gentleman who, though born in no very high sphere, was most finished, polished, easy, witty, quiet, and, socially, the equal of the most refined Europeans. . . . Who can calculate the amount of friendliness and good feeling for our country which this writer's generous and untiring regard for us disseminated in his own? . . . I had the good fortune to see him at New York, Philadelphia, Baltimore, and Washington, and remarked how in every place he was honored and welcomed. . . . The gate of his own charming little domain on the beautiful Hudson River was forever swinging before visitors who came to him. He shut out no one. I had seen many pictures of his house, and read descriptions of it, in both of which it was treated with a not unusual American exaggeration. It was but a pretty little cabin of a place.

Scott took great interest in the American visitor and induced a publisher to issue the now famous "Sketchbook." Southey and Byron testified to his good fellowship.

In the year 1827 the two gold medals of the Royal Society of Literature were given by King George IV to Scott and Southey. In 1830 they were awarded to Henry Hallam and Washington Irving.

CLARENCE LUCAS.

It is a promising sign that the larger moving picture houses everywhere are devoting more attention to high class music than ever before. Symphony orchestras now are in order in the biggest of the film houses, and concert programs are selected and delivered with the same care and artistic finish as the pictures themselves. As soloists (usually vocalists) are employed in addition, a new and large field is opening up rapidly for good orchestral players and competent singers. Moving picture audiences are exacting in their tastes and they show immediate response to the best kind of music. The days of the once familiar and indescribably horrible "orchestra," consisting of a piano and a drum, happily seem to be gone forever from even the smallest of the film establishments.

## THE BYSTANDER

### Ye Critics, Ye Photo and Ye Soprano Voice

Here is a genteel little article entitled "Rotten Judgment" that appeared originally in the Plainville, Kan., Gazette, and was called to my attention by Brother Strickland, of Boston:

Then came the contest of solos. Bessie Farrier, of Plainville, rendered in a most beautiful manner that classical song, "Sing On." She displayed remarkable power and training, and she is possessed of a wonderful voice, which will some day make her famous. One of the judges, a specialist in music, ranked her first. The decision of a specialist in music counts far, far more than the decision of a judge who knows nothing about music. She was followed by Ruth Kackly, of Hill City, who sang a little sentimental love song, "All That I Want in This Wide, Wide World Is You, You, You." This song is old and by no means classical. Two of the judges, moved by this love song, ranked her first. Apparently they could not appreciate really good music. We deem their decision of little value, for they are very ignorant of music. Plainville is ready at

any time to meet Hill City again in vocal music, providing we can have competent judges. As it was, many people of Hill City said that Miss Farrier should have had all firsts.

After careful perusal one is led to believe that ye editor of ye Plainville Gazette must have a soft spot in his heart for Bessie.

Somebody signing himself or herself "One of Them" sent the Bystander from way out in Oregon a clipping from the Great Falls Daily Tribune. As the gazetteer does not show any Great Falls in Oregon, heaven alone knows where these particular Great Falls are. However, wherever they may be, they have a Hotel Rainbow containing a palm room, and in said palm room somebody whose first names are Kathryn Janie, recently gave a song recital which stirred up the local music critic considerably, as we should say in New England.

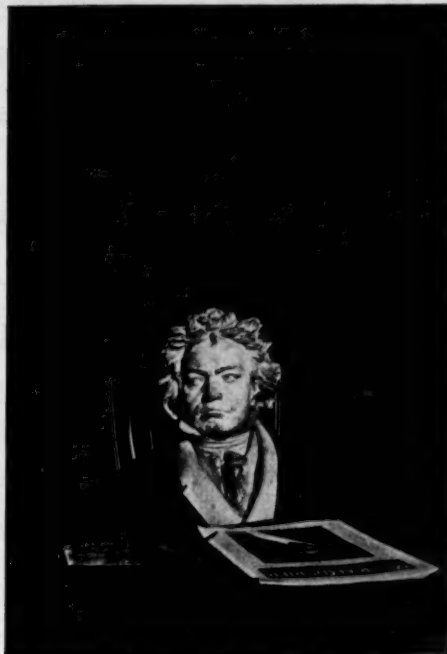
I rather think that said critic must, like his editorial colleague above, have a soft spot for Kathryn Janie.

"Kathryn Janie's light," said he, "is not buried under a bushel, even though last night she was presented initially in public individual recital. The artiste [with an "e" mind you!] is a Great Falls production [paper, I take it, is only incidentally a Great Falls production], who has worked her way to the vocal world pinnacle which she now occupies." She must be a trifle dizzy standing on anything like that.

At the college where Kathryn Janie studied "she builded well upon a foundation given by nature, and which is the gift of nature to but a few of her people." Kathryn Janie's "tone is pure and without a sign of tremulant flaw," and further, Kathryn Janie "is able to produce a lower tone with the rich accuracy that she reaches the highest note in her range."

Further on comes something really thrilling in the way of critical English. "The articulation in Francois was remarkably distinct and understandable. The singer started in this tongue and that of the Teutonic."

Now who can this Francois be, who has articulation within him, and what has he to do with Kathryn Janie?



### BEETHOVEN PROMOTED.

No longer an obscure composer, Ludwig suddenly finds himself—spiritually, at least—directing the policies of the MUSICAL COURIER from the editor's desk.

Still further down the column: "She thrilled her audience through and through, and then climaxed the entire performance with some more English songs." Kathryn Janie sang something—an Irish folksong, I presume—called "I Am Thy Harp," and in this she attained close to immortality; at least the critic says that she was "nearly sublime." Down toward the end of the twelve inch notice which Kathryn Janie gets, the critic gathers all together in a thoroughly satisfactory paragraph. "The singer performs," says he, "with delicate ease and graceful carriage. Her poise is charming and assuring; always there is an air that produces in the hearer confidence, adding much to the general charm of the recital." Right you are, dear Mr. Tribune critic, an assuring poise helps the audience out a lot! I never feel so uncomfortable at a recital as when some decrepit young artist balances unsteadily on the stage in such a manner as to make you fear that he or she is likely to fall down and break a leg at any moment.

There is a line in "One of Them's" letter which says: "It was my privilege to hear the young woman, and it's all true 'what the critic says.'" The next time you get a chance to hear Kathryn Janie, One of Them, please be a good fellow and take me along with you.

\*\*\*\*\*

Apropos of the photograph which graces the Bystander's column this week, I received the following note from the photographer:

DEAR BYRON—I thought that Beethoven needed a change of air so I took him out of the waiting room at the MUSICAL COURIER offices and made him the spiritual head of the paper the other day when the editor in chief was out. I send you my photograph of Beethoven at the editor's desk. As a sitter Beethoven is all that a photographer could wish. Not an eyelash moved. Perhaps I had better add that though Beethoven is sitting in my coat, I am not standing in his shoes. Beethoven was very much taken with my outfit. I suppose he was impressed with the international character of the German lens (Goerz), the American shutter (Optimo), the English camera (Adams), and the French plate (Lumière).

Yours as ever,

CLARENCE LUCAS.

Those who do not care for that kind of voice spell it "cholera-tura."

\*\*\*\*\*

Hoo, hoo, Wynne!

BYRON HAGEL.

## I SEE THAT—

Arthur Shattuck is donating his entire income to the service of his country.

Maria Barrientos is in Spain.

Uda Waldrop has located in New York.

Marie Stone Langston's record is eighty-seven concerts.

The Japanese Government has established summer classes for music teachers.

Ugo Ara has joined the Italian army.

Yvonne de Tréville sang for the Belgian Mission.

Creatore has reorchestrated a number of scores for his opera tour.

Maurice Rosenfeld has been appointed critic for the Chicago Daily News.

Christine Miller sang for the poor Breton orphans.

Orrin Bastedo is now under the management of Foster and David.

Frederick F. Morse has become associated with Antonia Sawyer.

Phyllis la Fond believes trousers for women have come to stay.

Isolde Menges gave a series of recitals in London.

Anna Fitzu will open the Sigaldi Opera season in Mexico.

Paris celebrated the Belgian national fete.

Louis Ganne has written "Marche Americaine" in honor of America's entry into the war.

During August the Comedie Francaise gave only three performances weekly.

Guillaume Guidé, Paul Porel and Leon Vasseur died recently.

Idelle Patterson is touring with Sarah Bernhardt.

Tamaki Miura sang before the Japanese Commission in Washington.

Marguerite Namara will be under the R. E. Johnston management.

Arnold Volpe's song made a great hit.

Gustav Stephan has accepted a professorship at Valparaiso University.

French Minister of Fine Arts has notified representative of that government that Georges Rabani is available.

Alla Nazimova is to star in a work by Mabel Wagnalls.

Mildred Dilling is an authorized pupil of Henriette Renié.

Next Saturday will be Cleofonte Campanini's birthday.

Francis Rogers is giving concerts at the various camps.

Harold Henry has been made an honorary member of the Phi Mu Alpha Sinfonia Fraternity of America.

Rudolph Ganz will devote his time to public appearances.

Harris R. Vail has enlisted.

Ravinia Park has had eight weeks of opera.

This week the Redpath Chautauqua is holding forth in Chicago.

The Chicago Musical College is entering upon its fiftieth year.

Frances Nash has been re-engaged by the Boston Symphony Orchestra.

Ida Haggerty-Snell has moved into new studios.

Leon Rothier is to sing Mana Zucca songs.

Olive Nevin is a splendid swimmer and diver.

Theodore Spiering was a pupil of Joachim.

Joseph Bonnet will make an extensive organ tour.

Beatrice Hubbell-Plummer gave two unique programs at Chautauqua.

Composition by Wassili Lepa delights Willow Grove audiences.

David Bispham declares teaching to be a fine way to keep in trim.

George Simondet wishes to give French opera at the San Francisco Civic Auditorium.

Albert Spalding played for "The Boys."

Merle Armitage was married recently to Fanchon Easter.

Hugo Riesenfeld has something to say regarding the educational value of motion picture music.

Albert Stocssel has signed a contract as concert master of the St. Louis Symphony Orchestra.

Oliver Ditson Company has published "The Khaki Song Book."

Anna Case presented the men at Sea Girt with a photograph and records.

Charles Wakefield Cadman's cousin is a composer.

La Societe des Concerts du Conservatoire will arrive in March.

Maurice Dambois is the only cellist to receive the first prize for "Fugue" and a silver medal by acclamation for the cello from the Royal Conservatory of Music at Liege.

Winton and Livingston are to manage Alice Sovereign.

Society of American Singers, Inc., include new works in English to be staged in New York.

Percy Hemus sang to as many as 60,000 in one day.

Hinshaw opera competition closes October 1.

San Carlo Opera Company's New York season opens next Monday evening.

H. W. B. Barnes has opened the San Antonio College of Music.

The St. Louis Art League will hold competitions for patriotic military march and patriotic song.

Arthur Claassen's manuscripts will be on exhibition at the Library of Congress.

Mary Jordan is under the management of Loudon Charlton.

Rose Sutro declares America to be a giant asleep musically.

Minneapolis Orchestra season opens October 19.

Donald McBeath, the violinist, has been called to the colors.

H. R. F.



RUDOLPH GANZ AND HIS FOURTEEN-YEAR-OLD SON, ROY, ON BEAUTIFUL LONG LAKE, NAPLES, ME., WHERE THE EMINENT PIANIST HAS BEEN ENJOYING A MOST DELIGHTFUL SUMMER AND A THOROUGH REST IN PREPARATION FOR THE BUSY SEASON WHICH LIES BEFORE HIM.



### Rudolph Ganz to Have Busy Season

Up at lovely Naples, Me., Rudolph Ganz, pianist, is preparing for the busiest season which he has enjoyed in this country. Forty-five dates already have been booked, including many appearances with orchestras. He is scheduled to play the Brahms D minor concerto at the Brahms Festival to be held by the New York Philharmonic Society, Josef Stransky, conductor, in January in New York, and will also play with this organization in Detroit and Albany. His first New York appearances of the season will take place on December 1 and 2, when he appears as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. This master of the keyboard will like-

wise appear with the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, in Cincinnati and Pittsburgh; with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in Minneapolis and St. Paul, and with the Chicago Symphony Orchestra, Frederick Stock, conductor, at the famous May Festivals of Ann Arbor. His appearance as soloist at one of the Sunday night concerts given at the Metropolitan Opera House, New York, will take place on February 3. Another metropolitan appearance will be at one of the well known morning musicales given at the Hotel Biltmore, this being the third consecutive season that he has appeared in this series. His own recital is scheduled to be given in Carnegie Hall, New York, some time in February.

On September 20 the first talking machine record made by Mr. Ganz will be released.

With a season so filled with important engagements it is easy to see why Mr. Ganz has found it expedient to refuse to do pedagogic work during the season. He will have no studio and will do no teaching whatsoever throughout the season, devoting himself entirely to his many appearances in public.

### A Joachim Reminiscence

Theodore Spiering, the eminent American violinist, probably the most distinguished disciple of Joachim since Henri Petri and Carl Halir have passed away, has sent the accompanying interesting reference in commemoration of the tenth anniversary (on August 15) of the death of Joseph Joachim:

"The diamond jubilee of Dr. Joachim's first appearance in England was celebrated in 1904 and commemorated sixty years of close communion between the English musical public and the artist whom it so greatly revered. In recalling the event at the time of Joachim's death, the London Morning Post refers especially to the personal presentation by Balfour of a Sargent portrait. Sir Hubert Parry, head of the Royal College of Music, paid profound homage to the veteran artist in an address, in which he characterized him as the missionary interpreter of Mendelssohn, Schumann, and Brahms; also reminding his listeners of Joachim's first performance of the Beethoven concerto on the 27th of May, 1844 (Mendelssohn conducting); which proved to be the dawn of a new musical epoch in the British Isles. Robert Bridges, the poet laureate, embodied the great admiration he felt for the artist, in a poem from which the following is an excerpt:

Thou that hast been in England many a year,  
The interpreter who left us nought to seek,  
Making Beethoven's inmost passion speak,  
Bringing the soul of great Sebastian near;  
Their music liveth ever, and 'tis just  
That thou, good Joachim—so high thy skill—  
Rank, as thou shalt upon the heavenly hill,  
Laurel'd with them; for thy ennobling trust  
Remember'd when thy loving hand is still  
And every ear that heard thee stoop'd with dust.

### Anna Case Scores Real Triumph at Ocean Grove

Ocean Grove, N. J., August 24, 1917.

In the same auditorium where a few years ago she made her very first public appearance Anna Case, the beautiful American soprano, last evening achieved a triumph that will long be remembered.

Not only did she draw one of the largest audiences of the season—several times larger than any single artist has done this year—but her voice and art were at their very height all through her recital. Notwithstanding the lengthy program she was in as fresh voice at the close as at the beginning. The audience responded with thundering applause and demanded more, which the singer gave generously.

Space forbids entry into a lengthy review of her well planned and well contrasted program; suffice to say that it gave full scope to display her remarkable versatility, the peculiar individual beauty and timbre of her voice, her ability to enter into every mood that the text and music may demand, her distinct style and dominating, appealing personality.

Nothing could be more contrasting than her brilliant singing of the aria from Gounod's "Mireille," with its final E flat, and the wonderful legato and poetic charm of her singing of the lovely cavatina from Weber's "Der Freischütz."

In her opening number, "Separazione," arranged by Sgambati, the appealing quality and pathos of her voice had full sway.

Many notables attended the recital, among them Governor Edge of New Jersey and several artists of the Metropolitan Opera Company.

The following was the program: "Separazione" (Sgambati), Lithuanian Song (Chopin), "Angels Ever Bright and Fair" (Handel), Aria ("Mireille") (Gounod), "Hindu Slumber Song" (Harriet Ware), "Il neige" (Bemberg), "Thy Hidden Gems Are Rich Beyond All Measure" (a song of India) (Rimsky-Korsakoff), "Sacred Fire" (Alexander Russell), Cavatina ("Der Freischütz") (Weber), "Le Papillons Couleur de Neige" (d'Ambrosio), "Prinsessen" (Aug. Soderman), "Dalspolska" (old Swedish folk dance from the Province of Dalarne), "Slumber Song" (Edw. MacDowell), "One Golden Day" (Fay Foster),

"Good Night" (Rubinstein) and "That's the World in June" (Charles Gilbert Spross).

### SAN FRANCISCO

San Francisco, Cal., August 19, 1917.

Frank W. Healy has booked Matzenauer, Galli-Curci, Fremstad, Muratore and Ornstein for the next San Francisco season.

James C. Eldridge, band leader of the Twelfth Infantry, U. S. A., has composed a song entitled "Let's Go," a war melody. He will sing it for one week at a local theatre, accompanied by the full Twelfth Infantry Band.

The San Francisco Musical Club opens its season on September 20. Maude Wellendorff, the new president, acting as the presiding officers, will make a feature of a program exclusively American, including extracts from "Nabucco" and "Fairyland." Those appearing at the opening concert of the season will be: Mrs. Cecil Hollis Stone, Louis Ford (in a sonata by John Alden Carpenter), Mrs. H. M. Lee, contralto, and Mrs. Ashley Faull. Olive Hyde is the chairman of the music committee for the year.

Uda Waldrop, well known local musician, composer of the incidental music of "Friend Martha" and of "Nec Netama," which was recently performed by the Bohemian Club, writes that he will remain in New York and has resigned his position as organist of St. Luke's Church, this city.

Lorraine Ewing, pianist, played for the soldiers at Angel's Island at a special entertainment last week, and Robert Manlyod sang.

George Kruger, president of the San Francisco Music Teachers' Association, announces a series of lectures which he will give the coming season on "The Art of Listening to a Piano Recital."

George Simondet has applied to the San Francisco Board of Supervisors to be permitted to give a season of French grand opera in the Civic Auditorium in September at popular prices ranging from twenty-five cents to one dollar.

D. H. W.

### Gustav Stephan Made Professor

at Valparaiso University

Gustav Stephan, who was engaged last season by the directors of the Nashville College for Young Women, to organize a conservatory of music for the college, which task he performed most successfully, and who for eleven years was professor of violin and orchestral conductor at the Guildhall School of Music, London, England, has accepted a professorship at Valparaiso University. In addition to his duties as director of the violin department of the conservatory there, Mr. Stephan will give lectures on musical history and appreciation, and will also train and direct the University Symphony Orchestra, an organization of some fifty members. Valparaiso is forty-three miles from Chicago, and its university is one of the largest institutions of learning in the United States, having an enrollment of over five thousand students, a staff of two hundred and twenty instructors, a large auditorium, eleven large school buildings, among which is a fully equipped conservatory of music, with five hundred pupils.

### Garagusi Scores With

Cincinnati Symphony Orchestra

Nicholas Garagusi, the brilliant young violinist, who played with the Cincinnati Symphony Orchestra on Friday evening, August 24, scored a decided success. After the concert, a wire was received by Emil Reich, his manager, saying that his playing was considered sensational and he had impressed the audience and press alike. He was recalled several times and has been re-engaged for the fall.

# SCHUMANN-HEINK

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## Maurice DUMESNIL

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SEASON 1917-18

Management: R. E. Johnston, 1451 Broadway, N. Y.

Chickering Piano



## Paul Tietjens on Vacation

Paul Tietjens, the composer and pianist, who last year wrote the music for Maud Adams' play, "A Kiss for Cinderella," and was with Miss Adams during the whole season as conductor, is spending a quiet vacation, the first part of which was devoted to a visit to relatives and friends in St. Louis, during which golfing and automobile riding helped to vanquish the fatigue of a long season's work. He then visited Chicago, making tentative arrangements for a concert of his own compositions, which he expects to give next season during the stay of the "Kiss for Cinderella" company in that city. Just now he is in Gloucester, Mass.,



PAUL TIETJENS.

with some friends of the artistic and musical world, where he will remain during the most of September. Incidentally, he will put the finishing touches on six new songs which he has recently been composing.

## The Pavley-Oukrainsky Ballet and the Little Symphony

In the wake of the larger Russian ballet organizations which have come and gone in this country, there remains a very unusual little company of choreographic mimes which bids fair to keep in flower the best traditions of the ballet as we have lately come to know it.

Two artists well known to all lovers of the dance, recruited, trained, and equipped this little company; they are Andreas Pavley and Serge Oukrainsky, and the ballet bears their name. Both came to this country with the original Imperial Russian Ballet which introduced Pavlova into America, and both were members of this artist's company until two years ago, when they decided to head their own organization, so as to carry out some very interesting and original ideas.

That the musical side might be in complete keeping, Messrs. Pavley and Oukrainsky have joined forces with George Barrere, well known for his chamber music organizations, and his virtuosity as a player upon the flute. During the coming season he will conduct his miniature orchestra, the Little Symphony, in conjunction with the Pavley-Oukrainsky Ballet, and the programs will consist partly of quasi orchestral-chamber music works, and partly of dancing numbers. There will be a lengthy tour made by this combination in the spring under the direction of Catherine Bammann.

## Edgar Schofield at Bay View Festival

Edgar Schofield, baritone, took a very prominent part in the three day festival held at Bay View, Mich., on August 15, 16 and 17. On the opening night he was the soloist with the festival chorus in a program devoted to excerpts

from the more popular operas—his numbers including the "Dio Possente" from "Faust" and the aria "O tu, Palermo" from "Vesperi Siciliani." At the final concert Mr. Schofield sang the baritone part in Bruch's "The Cross of Fire." His splendid voice, ingratiating personality and fine art more than delighted his hearers on both occasions and he will be a welcome visitor whenever he returns to Bay View.

The other important artists appearing at the festival included Marie Sundelius, of the Metropolitan Opera Company; Enrichetta Onelli, formerly of the Quinlan Opera Company, and George Rasely, tenor. The chorus sang under the direction of Howard D. Barlow, of New York, and the orchestra, recruited largely from the Chicago Symphony Orchestra, was led by Leon Marx, of Chicago.

The pronounced success of the festival, the first to be held at Bay View, has led the sponsors to announce one on an even more elaborate scale for next summer.

## Hunter Welsh Concludes Lecture-Recitals at University of Pennsylvania

The final appearance of Hunter Welsh in his most excellent series of lecture-recitals, in Houston Hall, University of Pennsylvania, was devoted to the interpretation of a program possessing much merit. Mr. Welsh offered no comments on this occasion, but devoted his entire time to the playing of Bach, Mozart, Liszt and Brahms. In his work, the soloist revealed a trained mind of pronounced breadth and a serious attitude toward his art that is both wholesome, interesting and of decidedly high artistic value.

## HACKETT-GRAM

## NUMBER THREE

"His voice was pure music. Distinction of interpretation and finished artistry and perfect French were appreciated."

Duluth (Minn.) News Tribune

November 11, 1916

Exclusive Management: W. R. MACDONALD, Inc.  
1451 Broadway, New York City



The numerous meanings of the works essayed were thoroughly crystallized and equally well balanced. Undoubtedly, this was one of the mediums that maintained the attention and aroused a degree of enthusiasm that proved as flattering as it was well earned.

The Bach part was given with a high degree of tonal purity, phrasing and technical skill, the mental and emotional appeal being maintained throughout. In Mozart, Mr. Welsh offered a sincere exposition of the sonata form. No attempt was made to create a modern composition or interpretation; on the contrary, the mood, manner and method of unfolding the number was stamped with the personality and conception of the composer, with all the simplicity, beauty and symmetry of his style.

The remaining numbers were given with equal success. The dynamic mastery and facility with which he controlled and changed the mood were high lights in Mr. Welsh's performance, duly appreciated by the large audience.

After hearing Mr. Welsh a number of times it would appear that the classical field is the division to which his style, temperament and educational attainment make a strong appeal, and, therefore, the style in which he appears to the greatest advantage.

## Marguerite Namara Under Johnston Management

Marguerite Namara, coloratura soprano, has made arrangements with R. E. Johnston for a concert tour next season.

## Winton and Livingston to

## Manage Alice Sovereign

The Winton & Livingston, Inc., concert management has completed arrangements with Alice Sovereign, contralto, to handle her concert tours of the coming season. In Europe, Miss Sovereign won wide renown from exacting music critics and exclusive musical audiences in Germany, Italy and Scandinavia. In this country she also is well known through her repeated concert appearances. Miss Sovereign's operatic repertoire includes over thirty-five roles, a number of which she sings in more than one language. Her voice is of unusual richness and her range comprises three octaves. Miss Sovereign will be heard early in November in a song recital at Aeolian Hall.

## Creatore Grand Opera Company

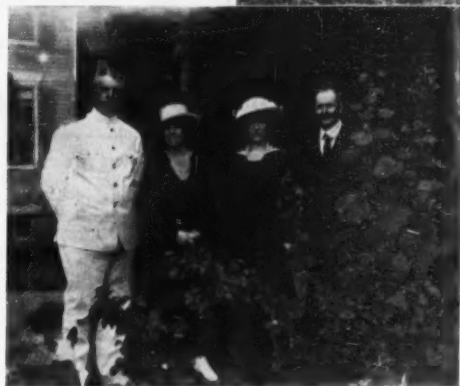
A special feature of the coming Creatore Grand Opera Company's tour will be reorchestrations of the original scores, a clever achievement effected by the great conductor.

The repertoire will consist of "Carmen," "Trovatore," "Pagliacci," "Cavalleria Rusticana," "Rigoletto" and "Martha." The galaxy of artists announced includes the famous tenor, Morgan Kingston, who will appear as Don Jose in "Carmen" and Manrico in "Trovatore." In the latter role especially he has been declared by Campanini "second to none."

## Evlyn Gray Doing Her "Bit"

Evlyn Gray, the dramatic soprano whose lovely voice and equally charming personality have won for her a large circle of admirers, particularly in Rhode Island, is enjoying a most delightful summer. At present she is the guest of Mr. and Mrs. William W.

Perry at Silver Creek, Bristol, R. I. Silver Creek is the name of the old Oliver Hazard Perry mansion, one of the most interesting historical places in that section of New England. One of the Perrys was formerly bishop of Rhode Island, and the present owners maintain that same atmosphere of genuine hospitality which has ever been associated with it. At a recent Sunday morning service Miss Gray sang "I Know That My Redeemer Liveth," from Handel's "Messiah," at Trinity Church, Bristol, the Phoenix of that city declaring



EVLYN GRAY, SOPRANO.

At the historic Oliver Hazard Perry mansion in Rhode Island, where she was the guest of Mr. and Mrs. William Perry. Below, Lieut. Foster Gray, U. S. N. R. F.; Evlyn Gray, Mrs. and Mr. William Perry.

that "She has a wonderful voice and delighted the music lovers of Bristol, who considered it a rare treat." She was heard also at a number of private musicales, and is busy arranging for a benefit which she hopes to give for one of the regiments. A tremendous success greeted her efforts along similar lines in Newport recently, when she sang for the army and navy.

## GALLI-CURCI

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MANUEL BERENGUER, Flutist

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## LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1917-18

Haensel & Jones, Aeolian Hall, New York  
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## BOSTON VIOLINIST NEW CONCERTMASTER OF ST. LOUIS SYMPHONY ORCHESTRA

Albert Stoessel Selected to Fill Vacancy in That Organization—Laura Littlefield  
Enjoying Summer in California—Lee Pattison Preparing for Busy  
Season—Ditson's "Khaki Song Book"

Albert Stoessel has signed a contract with the St. Louis Symphony Orchestra as concertmaster. A communication recently received from the young violinist states that he will transfer his residence to the mid-Western city this fall. It is understood that his arrangement with Max Zach's organization provides for numerous solo appearances, the first of which is announced for the concerts of December 14 and 15, when he will play the Beethoven concerto.

Stoessel's selection for the concertmastership of the St. Louis orchestra is as appropriate as it is fortunate. A native of that city, it was the scene of much of his earlier training, one of his first instructors being the retiring concertmaster. It is significant, moreover, that Stoessel has appeared successfully in St. Louis a number of times during the past two seasons, both in recital and as soloist with the orchestra. On the occasion of his first appearances in the latter capacity, on November 26 and 27, 1915, the St. Louis Globe-Democrat commented, in prophetic vein, as follows:

Again at last night's concert it was the young man Stoessel's violin and the genial Dr. Bohlmann's lyric poem that gave commanding value to the efforts of Max Zach and his seventy men. Stoessel played the Vieuxtemps concerto in precisely the same form as at the Friday afternoon concert, showing unmistakably the perfect balance of this artist, of whom it is too late to predict that a splendid future lies before him—too late in the sense that the prediction has already been made by all who heard him at the matinee. Stoessel is a true artist now and his advancement is clearly marked out.

Stoessel has been spending the summer at Estes Park, Colorado, accompanied by his wife, who was formerly Julia Pickard, also a talented violinist, and his sister, Edna Stoessel, the pianist. In the letter announcing his engagement by the St. Louis Symphony Orchestra, he described his summer activities as follows: "We have been having a splendid summer—active in music, mountain climbing and other sports. There are quite a few good musicians out here, and with a splendid opportunity for inspiring work. With my sister and Syurd Frederiksen, leading cellist of the Cincinnati orchestra, we have a great trio, and we stop at nothing in the line of high class cham-

ber music. During the days, I have been working at composition very diligently, and the fruits of this labor have been so far a suite for two violins and piano, which the Boston Music Company will bring out; five transcriptions for violin and piano, which Carl Fischer will publish, and three volumes of technical studies. I am also working hard on my next winter's repertoire."

Whatever the gratification over Stoessel's advancement, the news of his removal from Boston will be sincerely regretted by local music lovers. During the two years that he has made the city his home, he has established many lasting friendships, while his strong young manhood, his high artistic ideals and his admirable ability as a virtuoso have combined to make him one of the most popular of the younger artists.

### Laura Littlefield Enjoying California Summer

An interesting communication has been received from Laura Littlefield, one of New England's leading sopras. Mrs. Littlefield is spending the summer with her sister in



LAURA LITTLEFIELD.

The Boston soprano, in the Mariposa grove of big trees, California.

California. She describes her trip as follows: "I certainly am having a wonderful summer, and ought to come home ready for hard work. My trip out with Mme. Sundelius was a very happy one; we came by way of the Canadian Rockies, staying several days at Lake Louise. I met her in Minneapolis, and we sang a little Swedish duet at her concert there. We did some more singing at Lake Louise, just informally, and were treated like royalty. I spent about two weeks with my sister at her summer bungalow up in the redwoods. We went on long tramps and horseback rides. Later, we had a two weeks motor trip through the Yosemite Valley. This was a wonderful experience, as the scenery is marvelous. The little snapshot was taken up in the Mariposa Big Trees. We are now at Alameda for the rest of my stay, which will be about a month longer. I have done a lot of singing, and my time is filled up until I go with little informal musicales."

Mrs. Littlefield will return to Boston about the middle of September. Her season's work will begin shortly afterward. She has many important engagements booked, including a solo appearance with the Boston Symphony Orchestra.

### Lee Pattison Preparing for Busy Season

Unlike the great majority of Boston artists, Lee Pattison elected to spend his summer in the city. His residence in Brookline is cool and quiet, offering excellent opportunities for both rest and work. In an interview recently, he told

of some of the things that have kept him busy during the hot weather.

"I have been getting in some fine practice on next season's programs," he remarked, "and have been especially enthusiastic over a humoresque for piano and orchestra by Arthur Shepherd. It is a new work, and certainly the finest thing in that form by an American pen—at least, the finest thing with which I am acquainted. I am to give it its first performance early in the fall with the Conservatory Orchestra. Then, I have been working on a lot of Bach, for I am to give a lecture-recital on 'J. S. Bach: Modernist' in November. It is for Boston and chiefly for students, though I suppose others will not be barred. It has been such fun getting it ready. Besides my practicing I have been doing a little teaching, a few of my most talented pupils continuing their work through the summer. This year, although going ahead with my conservatory work as usual, I am opening a private studio in the Pierce Building, where I will begin teaching the second week in September. Of course, Guy Maier and I will continue our two-piano concerts. We will appear at Aeolian Hall, New York, early in October, and a week later in Boston. So, you see, in spite of staying at home, I am having an interesting summer, with every promise of a successful season ahead."

### "The Khaki Song Book"—New Ditson Publication

"The Khaki Song Book" is the patriotically suggestive title of a little song album just published by the Oliver Ditson Company. Intended "for our soldier and sailor boys and the folks they leave behind them," the volume is appropriately prefaced with an excerpt from President Wilson's "War Message," dealing with America's stand for democracy. The album contains seventy-five songs—fifty-three secular and twenty-two sacred. The contents are of a character that will appeal universally to "our boys at the front." The grand old hymns of a sturdier generation are included, along with many patriotic songs, a heritage of the country's former wars, and many sweet old ballads, dear to the hearts of all Americans. V. H. STRICKLAND.

### Well Known Artists at New Jersey Concert

Mrs. Charles Hammerslough recently gave a most delightful musicale at her beautiful home in North Long Branch, N. J., in honor of Mrs. Julius Rosenwald, of Chicago. The artists who appeared were Mana Zucca, the gifted American composer, who also gave some of her own pianologues; Eddy Brown, the distinguished American violinist; Max Gegna, the Russian cellist; L. T. Gruenberg, Eugene Bernstein, and little Constance Muriel Hope, who sang a number of Mana Zucca's children's songs. Among the guests present were Mr. and Mrs. German Sulzberger, Mrs. Byron, Mr. and Mrs. Williams, Mrs. S. Hammerslough, Mrs. J. Friedenwald, Mrs. Plout, Lieut. H. Watkins and many others.

### Two Successful Niessen-Stone Pupils

Matja Niessen-Stone, formerly of the Metropolitan Opera Company, is at present enjoying the sea breezes at Atlantic City, N. J. She is feeling very much elated—and quite justly so—owing to the fact that one of her artist pupils, Elsa Diemer, has been engaged to appear on December 30 as soloist with the St. Louis Symphony Orchestra. Another gifted pupil of this well known singer is Grace Foster, who recently signed a contract with Charles Dillingham, which provides for her appearance as a principal in the production which he is to put on at the Globe Theatre, New York.

As announced in a recent issue of the MUSICAL COURIER, Mme. Niessen-Stone's son, Patrick William Stone, has been made a lieutenant in the Royal British Navy.

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Hon. Jeanette Rankin will preside (only Congresswoman in the United States).  
Edward Markham will read his poem, "Justice Above Charity."  
Misha Appellbaum, founder and leader of the Humanitarian Cult, will speak on "Social and Military Preparedness."

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JASCHA HEIFETZ AND HIS TEACHER, LEOPOLD AUER. Violin pupils of Professor Auer, including Heifetz (with the camera), the young virtuoso who is coming to America next season, at the Auer summer home in Norway, 1917.

### Harold Henry Defines "Ultra-Modern" Music

In the language of the newspaper world, Harrold Henry, the American pianist, is "easy copy." This may not sound complimentary, but it really is. There are two sorts of "easy copy," according to the interviewer. One sort is the artist who possesses the elements of sensationalism in himself to such an extent that every statement he makes partakes of this quality; the other sort is the artist who is not only a performer but a thinker—the student of musical problems, of causes and effects—whose interest and com-



HAROLD HENRY.

prehension of things extends beyond the field of his profession.

Of this latter class is Harold Henry, a pianist with ideas. What is more, he has the gift of expressing these ideas clearly and concisely, whether they are written or spoken.

In reply to the interviewer's question: "What is your opinion of ultra-modern music?" he answered:

"Ultra-modern music is like a made language, Esperanto, for instance, it is a mental process. It is a deliberate attempt to say something in a new way, most times regardless of the existence or non-existence of 'the something to say.' In many instances, while I find it uninspired, I am sure it is an honest effort to produce new combinations of tones. In an equal number of cases, I find it only an attempt to attract attention that is insincere and vulgar. Of course, I do not think of Debussy, Ravel, Cyril Scott (who all have something to say and say it with distinction) as being any longer among the ultra moderns. All ages have possessed their decadents, who have never yet permanently hurt any art. When another 'big man' in music comes, with his real message, all the dross will be forgotten. And, by the way, one effect of the moderns in music has been to send the public back to Bach and the classics for enjoyment. Cannot those be forgiven who in this way have popularized Bach with the masses?"

### Joseph Bonnet to Make Extensive Tour

Joseph Bonnet, the distinguished French organist, will make an extensive tour this season, giving organ concerts in the principal cities from Atlantic to the Pacific. At present Mr. Bonnet is in the mountains preparing his programs.

One of the principal events of the coming season will be the performance in New York and the leading music

centers of an historical series of organ concerts, which Mr. Bonnet already has given with tremendous success in the leading capitals of Europe. The programs will embrace a complete history of organ music from the earliest periods to the present day, the first concert being devoted to the primitive masters up to Bach. Mr. Bonnet has prepared an edition of these rare works for the organ, with biographical and analytical notes, which is now at the press and will be published very soon.



## BERIZA'S Triumph as Manon

### BERIZA WEEPS REAL TEARS IN MANON ROLE

Herman Devries, in *Chicago American*,  
August 16, 1917.

Marguerite Beriza's Manon ranks next to her Thais in a combination of qualities which easily make it of Metropolitan standard.

In the second act scene, "Adieu notre petite table," Mme. Beriza found a note of exquisite emotional expression. There were genuine tears in her voice and in her eyes. Later in the St. Sulpice scene, she intensified this impression, singing the seductive music with great

warmth and passion. Rarely has this scene been sung and acted as well.

Stanley K. Faye, in *Chicago Daily News*,  
August 16, 1917.

The singing of the first act adds greatly to the effect of the Ravinia performance, for in this act lies most of the comedy of the piece. It was Miss Beriza who provided most of it, and it "got across" even in the foreign tongue. Her singing of the "Excusez-moi" was delicious comedy, and Mr. Adkins' reception of it ably seconded her efforts. Miss Beriza was at her best.

*Chicago Tribune*, August 18, 1917.

Mme. Beriza's Manon is at home in theatres where chairs cost much more than "one dollar, including fare," as the advertisements have it. Chicago has not

had so good a one since Farrar was slim and musical.

Madame Beriza, in a golden coiffure and the pretty dress of the period, is a lovely picture of the fascinating sybarite, and to her sensitiveness to dramatic effect she adds an intelligent and melodious manipulation of her vocal resources. The farewell song in the second act, and the "N'est ce pas moi, Manon," in the St. Sulpice scene are matters to be enthusiastic about.

*Chicago Examiner*, August 17, 1917.

Marguerite Beriza is a superb Manon. But you will surrender enthusiastically to both the acting and singing of Mme. Beriza when in the same scene she sings her "N'est ce pas moi, Manon," sings it as only a great singer, and acts it as only a French actress will ever sing and act Manon.



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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guilomar Novas, Johanna Gadske, Joan Manen, Carl Friedberg and Percy Grainger.  
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall  
NEW YORK

Adelaide Fischer Does Not Believe  
in All Work and No Play

"Work nine months out of the year and satisfy your whims for amusement and play the other three," says Adelaide Fischer, the well known young soprano who is under Winton & Livingston management. "Of course," admitted Miss Fischer, on further inquiry, "I don't mean to infer that I am fortunate enough to be able to just idle away my whole summer, for this isn't the case. There are my new programs for the coming season which take up a few hours of each day, but I gain tremendous satisfaction just from them, by imagining that they are a part of my play. As to my other work, well, it consists mostly of tennis, golf, walking, swimming, motoring and sailing." Miss Fischer is shown in the accompanying snapshot sailing up the Sound. It may be well that Miss Fischer



ADELAIDE FISCHER.  
"O'er the briny deep a-sailin' we go."

is able to follow her timely method of summering, for her managers report that she will have little opportunity for rest during the coming season, for appearances have been extensively booked for her all over the country.

Helen de Witt Jacobs in Bellerose

The accompanying picture is of Helen de Witt Jacobs, American violinist; Flora de Waltoff, Russian soprano, and also the two artists' capable accompanists, Marjorie E. Jacobs and Adel Bartels. This snapshot was taken on the lawn of the violinist's summer bungalow at Bellerose, L. I., during one of the young artist's "at homes" which she gives to her professional friends. A delightful musical program was rendered. Flora de Waltoff, who made such a favorable impression at the violin recital given by Miss Jacobs at the Brooklyn Academy of Music on April 15 last, rendered songs from "Tosca" and "Madame Butterfly." Isabel F. Longbotham also sang several selections, and piano compositions were rendered by Marjorie E. Jacobs and Adel Bartels. The violin solos were rendered by Ida-Zimmerman and Master Frank Schilling. Some of the prominent guests present were Arthur Penn, the comic opera composer; Elsie St. John, leading lady of the "Fair and Warmer" company; Fay and Florence Courtney, of vaudeville fame; Alfred Freuh, the noted cartoonist, and



HELEN DE WITT JACOBS IN BELLEROSE.

Left to right: Flora de Waltoff, Marjorie E. Jacobs, Adel Bartels and Helen De Witt Jacobs.

Mrs. A. Freuh; Mrs. F. Fanciulli, wife of the late Italian operatic leader, Prof. Francesco Fanciulli; Dr. D. de Waltoff, the Russian lecturer; Mrs. P. I. Blauvelt, mother of Lillian Blauvelt, prima donna; Marshall Montgomery, world famed ventriloquist, and his leading lady, Edna Courtney; Dr. Howard Skerry.

The past two seasons have been very successful and busy ones for Miss Jacobs, she having appeared as assistant artist with Johanna Gadske and Karl Schlegel at Madison Square Garden, with Emmy Destinn at the New York Hippodrome, and as soloist with John Philip Sousa and his band both in New York and Philadelphia. She has also given a number of recitals at the Brooklyn Academy of Music, Aeolian Hall, New York; Manual Training and Eastern District high schools, Brooklyn. Miss Jacobs has also made many appearances in aid of the American Red Cross. She is now preparing new programs for the coming season, and has engaged Miss de Waltoff as the assisting artist at her first recital of the season, to be given in New York early in November.

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### Tamaki Miura Specially Honored

Tamaki Miura, the dainty little Japanese prima donna, whose sensational success in the role of Cio Cio San in "Madame Butterfly" with the Boston Opera Company for the last two seasons has made her known throughout the United States as "an ideal Butterfly," recently had a special honor bestowed upon her when she was chosen to sing on August 30, in Washington, for the Japanese Commission, so newly arrived in this country.

Washington has had the good fortune to hear the singer many times and she has numerous friends in diplomatic circles. So when Mme. Miura was asked by the Japanese Ambassador to come to that city for the memorable event



© Mishkin, N. Y.

TAMAKI MIURA.  
The Japanese prima donna.

she was overjoyed for two reasons, first, because she realized the honor bestowed upon her, and second, because she again would have the pleasure of seeing her friends, among them little Peggy Baker, the daughter of Secretary Baker. The last time Mme. Miura was in Washington, Mrs. Larz Anderson held a reception in her honor which little Miss Baker attended—the first time in the history of her young life that she had indulged in the duties of social life.

Mme. Miura's portrayal of Cio Cio San is a masterly one. Not so long ago she had the opportunity of appearing in the role before John Luther Long, who wrote the story on which the opera is founded. After the performance, Mr. Long wrote to Max Rabinoff and expressed his appreciation, adding that mere words would be inadequate to tell how delighted he was with her work. As a substitute for the unobtainable words, he wrote another Japanese story for the singer, called "The Japanese Doll." It is said that this story will shortly be set to music and Mme. Miura will sing the leading role.

She will proceed to Mexico City the middle of September to appear with the Sigaldi Opera Company, and, upon her return, will rejoin the Boston Grand Opera Company, beginning her third season with that organization.

### Sergei Klibansky Gives Forty-two Recitals

Sergei Klibansky, the prominent New York vocal instructor, has just closed his most successful season. During the winter and spring he gave no less than forty-two pupils recitals. During that time he prepared about a dozen singers for debuts which will take place next winter. Among these are: Lotta Madden, soprano; Felice de Gregorio, baritone; Verae Coburn, contralto; Helen Weiller, contralto; Charlotte Hamilton, contralto; Stassio Berini, tenor; Herma Dallosy and Ellen Dallosy, sopranos; Alvin Gillett, baritone, and Valeska Wagner, mezzo-soprano.

Among those Mr. Klibansky brought out in previous

years are: Jean Cooper, Betsy Lane Shepherd, Marie Louise Wagner, Lalla Cannon, Gilbert Wilson, Ann Murray Hahn, Arabelle Merrifield and Stetson Humphrey. Mr. Klibansky will reopen his studio September 1.

### ELIZABETH WOOD

#### DELIGHTS PITTSBURGH

#### Other Musical Items of Interest

Pittsburgh, Pa., August 20, 1917.

Seldom does a circle of local musicians have the pleasure of listening to an artist's program at an informal gathering, but such was the case recently when J. Warren Erb presented Elizabeth Wood, contralto, and Ernest Davis, of the Aborn Opera Company.

The occasion was quite informal, and those who were present included the most prominent among musical circles in Pittsburgh.

Miss Wood, who is a Southerner, has a contralto voice of wide range and beautiful quality. She uses her voice with ease and interprets her songs with deep feeling. The songs used by Miss Wood were: "So che godendo vai," Zamparelli; "Perche," Sgambati; "Se nel ben," Stradella; "D'une Prison," Reynaldo Hahn; "Ueber den Bergen," Eugene Haile; "Schmied Schmerz," Heinrich van Eyken; "The Sea," Grant-Schaefer; "The Little Fisher Song," Arensky; "Blow, Blow, Thou Winter Wind," Roger Quilter. The work of Miss Wood was a real treat, and it is hoped we may hear her in a larger capacity soon.

Mr. Davis, who has been one of the leading tenors of the Aborn Opera and other companies, has a dramatic tenor voice of wide range and beautiful quality. His high voice is one of unusual find among tenors and it is a great

## OLIVE FREMSTAD

### OF METROPOLITAN OPERA COMPANY

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pleasure to listen to him sing. For his numbers Mr. Davis used an aria from "La Bohème," "Comfort Ye," from "The Messiah," "He Shall Dash Them," from "The Messiah," Schubert's "Du Bist die Ruh" and "To a Messenger," by La Forge. Mr. Davis is a newcomer to the music circles of Pittsburgh and he surely is a fine acquisition.

The accompaniments for Miss Wood were furnished by Elmer Zoller, whose work hardly requires comment, as he is so well known here as a splendid accompanist. Mr. Erb accompanied Mr. Davis with artistic musicianship, and his works also is so well known that any further comment is hardly necessary.

The Pittsburgh Musical Institute, Inc., announces the opening of the school year for 1917-1918 with classes for all kinds of musical work from the beginner to advanced students.

H. E. W.

#### Visitors From Sherman, Tex.

Mr. and Mrs. Louis Versel, of Sherman, Tex., are spending several weeks in New York City, their visit combining business and pleasure. Both these artists are on the faculty of the Kidd-Key Conservatory in Sherman, Mrs. Versel being the president. Mr. Versel has written a number of successful songs, and while in New York will have some of his recent compositions published.

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### Spalding Plays for the Soldiers

No happier group of boys could be found anywhere than the camp of U. S. Regulars stationed near Little Silver, New Jersey, last Thursday night when Albert Spalding, world renowned violinist, accompanied by André Benoist, gave them an excellent program. One of the soldiers was heard to remark: "Take it from me, son, he's some fiddler! He's got the Huns beat a mile." "Gosh," said another, "I wonder if he'll play 'Alabama.' I was down in Mexico last year and in our camp, at night, when we were all fagged out after a hard day's hike, somebody would strike up the machine with Spalding's 'Alabama.' It was better than a good night's sleep. We all felt so much better after hearing it. Ask him to play it tonight."

Soon a whole chorus of voices had taken up the refrain, "ask him to play it. Ask him for 'Alabama.'" Spalding never has to be asked twice, especially when the request comes from the boys in khaki, and so they had "Alabama" in the original, and they gave it a rousing cheer, too!

The violinist was in his happiest mood and best form and he gave many numbers from the classic and modern repertoire. The tone was as golden; his command of technique as perfect, and the sway, which his strong and interesting personality holds over an audience of any type, seemed more potent and compelling than ever.

### Maurice Rosenfeld Appointed

Critic for Chicago Daily News

Maurice Rosenfeld, the well known pianist, piano instructor, pedagogue and lecturer, has just been appointed critic



MAURICE ROSENFELD.

for the Chicago Daily News, to succeed Stanley K. Faye, who has enlisted in the Army. Mr. Rosenfeld was for many years critic on the Chicago Examiner and acted as correspondent for several weeklies. He will be the right man in the right place and besides his new duties, he will continue to lecture and to give instructions in piano in his studio in the Kimball Building.

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Yesterday afternoon at the Aeolian Hall, Theodore Spiering gave his second violin recital of his present season. He is a player of fine temperament and great accomplishment. He played Ernst's violin setting of Schubert's "Erkling" most beautifully. It was an artistic experience, which is well worth remembering, to hear the brilliance of his tone and the breadth of his expression. In fact, he is a player of singular talent, and his method is finely virile and incisive. For our part, we may say that it is long since we have heard a player so keenly interested in his music, and at the same time so capable of giving it expression.—Pall Mall Gazette, October 23, 1906.

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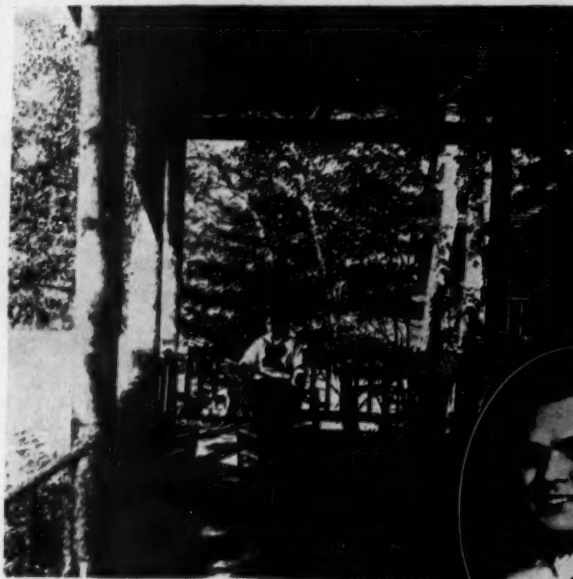
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PRIMA DONNA COLORATURA

She made up a program, such as is seldom accomplished  
 on the concert platform, one that was welcome for its  
 own sake as well as for its contrast with the ordinary  
 sequence of songs—said the Chicago Daily News recently

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THE BASTEDOS SUMMERING AT  
 MERRILL, N. Y.

Orrin Bastedo and M. Bastedo are  
 shown at their delightful summer camp,  
 which has been christened, most appro-  
 priately, "Rest Haven."

**Orrin Bastedo Under New Management**

Orrin Bastedo, the young American baritone  
 whose concert appearances last season gained so  
 many friends for him, will appear this season un-  
 der the direction of Foster and David.

Mr. Bastedo and his family have been spending  
 the summer months at their picturesque camp,  
 "Rest Haven," at Merrill, N. Y. The camp is  
 ideally situated on the edge of a lake—fortunately  
 so—for the Bastedos are very fond of all kinds of  
 water sports. Mr. Bastedo's speed boat is one of  
 the finest on the lake, and they have covered  
 equally as much ground on land, making trips  
 through the surrounding mountains in their finely  
 equipped touring car.

**Grace Gardner—Artist-Teacher**

Grace G. Gardner, the artist-teacher, is enjoying a much  
 needed vacation, her successful summer school of five  
 weeks at her summer home, Hillsboro, Ohio, having closed  
 on August 7. All the advanced and professional students  
 who enjoyed these "wonderful weeks of study"—as they  
 call them—will continue with Miss Gardner in Cincinnati  
 during the coming season.

A brilliant reception and musicale was given in their honor  
 on July 14. Miss Gardner's attractive and spacious studios  
 in the Odd Fellows' Temple will reopen September 10. As  
 Miss Gardner expressed it recently, "plenty of space in  
 which to train the voice, views across the city of the hil-  
 tops on which are situated the famous Rookwood Pottery  
 buildings, a sight of the beautiful Kentucky hills beyond  
 the Ohio River, in addition to a boundless sky line, aid in  
 giving my students a fuller understanding of Longfellow—

'The free step, the fuller breath,  
 The wide horizon's grander view,  
 The sense of life that knows no death,  
 The life that maketh all things new.'

With broad understanding comes greater interpretation."

Miss Gardner's musical life abroad was most interesting.  
 The out of doors coaching with the celebrated Froelich  
 Schmidt, of Berlin, on the mountains of Switzerland, served  
 as a unique experience in throwing the voice, while coach-  
 ing in opera with the great Maestro Blasco, of Milan, was  
 still another wonderful experience. While working on the  
 role of Marguerite in "Faust" one day in the studio, several  
 of the artists from La Scala, who had been pupils of her  
 teacher, entered and supported Miss Gardner through the  
 entire opera. Later, much regret was expressed in Milan  
 when she gave up opera because of her devoted father's  
 objection. Other interesting incidents occurred while she  
 was singing in France, England and Ireland.

Miss Gardner was one of the noted vocal teachers of  
 New York, although at the present time her activities are  
 confined mostly to Cincinnati, where she has a busy studio.  
 This singer and vocal pedagogue possesses an international  
 reputation, based upon her excellent work as a voice builder  
 and repairer, coach and instructor, having made a careful  
 study for some years of the human voice, its tone place-  
 ment, diction and its various capacities. "Through her mas-  
 tery of these branches," as a leading authority said re-  
 cently, "she has won the right to be classed with the most  
 renowned voice teachers."

**Beatrice Hubbell-Plummer**  
 Heard in Unique Programs

On Thursday and Friday of last week, August 23 and 24,  
 Beatrice Hubbell-Plummer gave two very interesting pro-  
 grams at Chautauqua, N. Y. Her own songs and verses  
 for children which have endeared her not only to the little  
 tots the world over, but to the grown-ups as well, attracted  
 a large audience on Thursday afternoon. There were  
 nature songs, a cycle about childish fancies, some verses  
 and a group of "Little at Home" songs which included "Mah  
 Lil's Bit Sistah," "Patty Maguire," "Cuddle Doon," "Intui-  
 tion" and "Cheer." The juvenile members of her audience  
 were especially pleased.

The program for Friday afternoon was unique. Mrs.  
 Hubbell-Plummer termed it "An Hour with the Scrip-  
 tures." It consisted of the stories of the Bible told in song,  
 these songs being arranged in seven groups and the texts  
 chosen from the Scriptures. In speaking of this program,  
 the singer remarked, "People are thinking seriously and we  
 mothers who are sending our sons to the front are looking  
 to our Scriptures and turning to prayer to lift the world

from this awful darkness." And judging from the impres-  
 sion created, her statements are indicative of the feelings  
 of many others.

**The Sigaldi Opera Season in Mexico**

In a notice of the Sigaldi Opera Season at Mexico the  
 MUSICAL COURIER of August 23, through a slip of the pen,  
 stated that Edith Mason would sing Desdemona in the  
 opening opera of the season, Verdi's "Othello." Anna  
 Fitzu is the artist who should have been given as the  
 portrayer of Shakespeare's heroine, according to the MUSI-  
 CAL COURIER's latest advice.

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## ACROSS THE COUNTRY

**Albuquerque, N. Mex.**—The University of New Mexico Dramatic Club gave two performances of the musical comedy, "Go Ask Willie," music by E. Stanley Seder, director of music at the University, and local papers called the affairs the best amateur theatrical performances ever seen in the city. Cantatas given by the University Choral Club during the past season included "Gallia" (Gounod), "Immanuel" (Geibel), "The Rose Maiden" (Cowen), "Resurrection and Life" (Reed), with orchestra, etc. Mr. Seder conducting two of the cantatas rendered from memory. During the past winter E. Stanley Seder gave a series of organ recitals, something new in Albuquerque. At his various recitals Mr. Seder has had the assistance of Mrs. S. B. Miller, soprano; Charles R. Clarke, cornetist, and Robert T. Sewell, baritone. Works by Beethoven, Bach-Busoni, Chopin and Liszt appeared on the programs of two piano recitals given by Mr. Seder. During the coming season the organ and piano recitals will be continued by him, and he will also organize a choral society for oratorio and community work, besides continuing his regular university work. Mr. Seder is now engaged in arranging a benefit concert to be given September 18 for the benefit of the Red Cross. During the summer the local musicians here have combined forces in putting on various musical programs at Camp Funston, the New Mexico National Guard Camp located a mile east of the city.

**Boston, Mass.**—(See letter on another page of this issue.)

**Chicago, Ill.**—(See letter on another page of this issue.)

**Fond du Lac, Wis.**—(See letter on another page of this issue.)

**Miami, Fla.**—Mrs. B. C. Edwards, who twelve years ago will be remembered as Hanna Shippee, when she was a vocal teacher in Miami, will return this winter and make her home here. Accompanied by her husband, the trip from Apponaug, R. I., will be made by automobile. Mrs. Ira Sproule-Baker, organist at the Methodist Church (White Temple) has been giving a series of organ recitals during the month of August. The August 24 program for the Community Class was in recital form. Those participating were Helen Seybold, Lillian Steussy, Evelyn Peepensneider, Marguerite Steussy, Madeline Gallat, Marie Allender, Naomi Craig, Ruth Craig, Marjorie Powers, Carolyn Lasseter, Ione Steussy, Olive Nace, Katherine Michelson, Clio Michelson, Arlyn Lasseter, Lila Neuenchwander and Evelyn Lasseter. Several officers and chairmen of the State Federation of Musical Clubs, among them Helene Saxby, of Tampa; Mrs. John Hancock, of Stuart; Mrs. John Watson Doe, of West Palm Beach, will meet with Mrs. L. B. Safford on September 1, in order to formulate club plans for the coming season, which promises to be a very active one.

**Pittsburgh, Pa.**—(See letter on another page of this issue.)

**San Antonio, Tex.**—The San Antonio Symphony Society, of which Mrs. Eli Hertzberg is president, met in business and social session at the St. Anthony Hotel, recently. Mrs. Frank Paschal, the first vice-chairman, presided. A very interesting talk on music in general, and the orchestra in particular, was given by Frederick Abbott. Adeline Craig, soprano, sang several songs, showing splendid interpretation and musicianship. She was most ably accompanied by Mrs. Edward Sachs. Following are some members of the faculty of the San Antonio College of Music, which has been opened by H. W. B. Barnes: Louis Alfonso Marron, concert pianist and composer; Louise Jacobs, piano; E. Alice Holman, piano, Dunning system; Mme. U. Colombati D'Acugna, voice (opera and concert); Mrs. David F. Anderson, assistant; H. W. B. Barnes, organ, voice (oratorio and concert), theory, history, etc.; Ernst Thomas, violin; Antonia Della Fonte-Howe, harp, French, Italian and Spanish languages; Nora Eckles, expression. There will be other additions later. The fall term begins September 17. Students will have the privilege of free lectures, concerts and recital, ensemble practice and appearances before audiences. A modern pipe-organ has been installed. Arthur Claassen has announced that Evan Williams and Birdice Blye are among the soloists who will appear this season with the orchestra which he will direct. Mr. Claassen also has contracted to bring Anna Case of the Metropolitan Opera Company. The San Antonio Musical Club of which Mrs. Lewis Krams-Beck is president, gave an entertainment for the soldiers stationed at the arsenal, on Thursday, August 16. A musical program was given Friday, August 17, at the Base Hospital, under the auspices of the Red Cross entertainment committee. A military band assisted Adeline Craig, Corinne Mair, Rheta Mayor and Mildred Wiseman in giving the program. Arthur Claassen has had the distinction of a request from the chief of the music division of the Library of Congress at Washington, D. C., for the original manuscripts of his representative compositions, the same to be placed on exhibition at the Library among the manuscripts of American composers. Mr. Claassen's compositions consist of orchestral and choral works, songs, piano compositions and many arrangements for women's choruses.

**Sandusky, Ohio.**—A large and representative audience attended the services which marked the dedication of

the new organ recently installed in the First Congregational Church. The services took the form of an organ recital by Frank M. Church, who played compositions by Callaerts, Paderewski, Torjussen, Pabst, Flotow, Whiting, Kjerulf, Friml and Lu Nettleton Everett. Mr. Everett, who was present, was delighted with the interpretation and the reception given his composition. Mr. Church's splendid art showed to advantage and his audience accorded him genuine praise. Ruth Lehrer, violinist, and Alma Harris, soprano, were the assisting artists, the former playing the Kreisler arrangement of Martini's "Andantino" and Carl Venth's delightful "Am Abend." Miss Harris sang "With Verdure Clad," from Haydn's "Creation," with such fine effect that her audience insisted upon an encore. At the close of the service Mr. Ross W. Sanderson gave a brief and simple explanation of the organ mechanism.

**San Francisco, Cal.**—(See letter on another page of this issue.)

## Papi to Enjoy Vacation in New Rochelle

Gennaro Papi, the distinguished conductor of the Metropolitan Opera House, who spent all the summer months directing grand opera and symphonic concerts at Ravinia Park, Ill., will from September 10 until October 6 enjoy a well deserved vacation at New Rochelle, N. Y.

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## Contralto

Jean Cooper is unusual in that she is an unspoiled find. Young singers are like new mines—they play out before they begin to bring returns. Miss Cooper has managed to live down the fact that she won a prize and is warmly admired because of her charming personality and a voice of such size and color as to mark her as a contralto worth while. —Cedar Rapids Republican.

The soloist was Miss Jean Vincent Cooper, a personable young singer from Jackson, Miss., who revealed a voice of good contralto quality. Her animation and clear enunciation were to be complimented in her encore, "The Fairy Pipers." —St. Louis Post-Dispatch.

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must be referred to the N. F. M. C. executives, Mrs. MacDowell  
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ANNA CASE SINGING "THE STAR SPANGLED BANNER" TO THE SOLDIERS AT SEA GIRT, N. J.

The well known soprano of the Metropolitan Opera Company presented the Third Regiment, N. J. N. G., with a phonograph and 100 records. It was not her intention to make the presentation herself, but when she arrived she found that a regimental ceremony had been arranged. In her address to the "boys," Miss Case told of her early struggles for her hard won success, how she had sold soap, given music lessons and even driven a hack in order to obtain the money to complete her vocal education. Her gifts, both vocal and phonographic, were rewarded with a rousing cheer on the part of the delighted recipients, who also sang "Our America," a composition by this gifted singer. Following the presentation, Miss Case had luncheon with Governor Edge of New Jersey.

### WHAT THE MUSICIANS' UNIT IS DOING FOR THE RED CROSS

A Letter From Ernest Schelling About a Recent Musical  
Courier Editorial

In the issue of August 2, the MUSICAL COURIER commented editorially on a story which had been sent to this office to the effect that the newly formed Musicians' Unit of the Red Cross had sent a check for \$5,289 as its contribution to the Red Cross "Day's Pay Fund," remarking that the sum seemed considerably too small to represent the total of one day's pay of the members of a unit which included such artists as Paderewski, McCormack and Schelling among its officers, to mention no others. The following letter in regard to this editorial has just been received from Ernest Schelling, chairman of the Musicians' Unit:

KRAG-MYR  
Bar Harbor, Maine

August 17, 1917.

Musical Courier, 437 Fifth Avenue, New York City:

DEAR SIR:—My attention has been called to an article in your issue of August 2 on the subject of the Musicians' Unit of the Red Cross, of which I am chairman. There would seem to be some misapprehension as to the aims of this unit. It is not a "day's pay fund" and so far the sum of money collected represents not a day's pay but membership dues sent by musicians in all parts of the country in response to the appeal by the Musicians' Unit to join the Red Cross. These membership dues vary from one dollar upwards, depending on the type of Red Cross member they wish to become.

We hope, as time goes on, to increase the scope of the work done by the Musicians' Unit and to raise larger and larger sums of money for the Red Cross. The need is ever increasing and a day's pay would be most welcome from any of our members.

I hope you will give this letter the same publicity that you gave the article of August 2, so that the "mystery" about the \$5,289.00 check, sent to the Red Cross through the treasurer, John McCormack, may be cleared up.

Sincerely yours,  
ERNEST SCHELLING.

The MUSICAL COURIER is very glad to publish Mr. Schelling's letter and to learn that the sum in question represents—as was, of course, to be supposed—only the beginning of the Musicians' Unit contributions.

At the same time it must be stated that the paper's comment was made in perfect faith. The following item was published in the New York Herald for July 14:

#### MUSICIANS HELP RED CROSS FUND.

COMMITTEE ENLISTED IN THE DAY'S PAY CAMPAIGN RAISES A  
TOTAL OF \$5,289.

As a result of the work of the committee of musicians enlisted in the Day's Pay campaign of the New York County Chapter of the American Red Cross, Harvey D. Gibson, chairman, it was announced by John McCormack, treasurer, that the fund had reached \$5,289 up to yesterday afternoon.

This item distinctly states that the contribution of the Musicians' Unit represented a part of the "Day's Pay Fund." It was taken as the basis of a story prepared and sent out by Mr. Schelling's own press representative, and upon this latter, which was received by the MUSICAL COURIER, the editorial comment was made. The MUSICAL COURIER is glad to be informed of the mistake which has been made—though Mr. Schelling will see that the facts were misrepresented by the Herald and not by this paper. Congratulations to the Musicians' Unit upon the splendid aid which it has already given and that which it undoubtedly will give from now until the end of the war!

Alois Trnka in Greenwich

Alois Trnka, the well known Bohemian concert violinist, appeared as soloist on Saturday evening, August 11, in

Greenwich, Conn., for the benefit of the Stage Women's War Relief and the fatherless children of France.

Mr. Trnka played a program which comprised "Ave Maria," Schubert-Wilhelmj; "Waltz" in A, Brahms-Hochstein, and "Tambourin Chinois," by Kreisler. He was the recipient of much applause and many recalls.

Mr. Trnka has placed his affairs under the exclusive management of Annie Friedberg, who already has booked for him many concerts for the season 1917-18.



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## LEPS WORK HEARD AT WILLOW GROVE

Cantata by Well Known Conductor Receives Much Praise

During the second week of the annual engagement which Wassili Leps and his symphony orchestra played at Willow Grove Park, Philadelphia (August 5 to 11), the splendid impression previously created was strengthened. The ensemble was particularly good even for so excellently trained an organization as that over which Mr. Leps wields such a capable baton. In addition to his marked ability as a conductor, Mr. Leps is a thorough musician, and his arrangement of the various programs was worthy of the highest commendation.

A feature which has found marked favor with the Willow Grove audiences are the programs made up of excerpts from the various grand operas. Among such heard the second week were "Carmen," "Lohengrin," "Trovatore" and "Martha." Rossini's "Stabat Mater" was also given. In connection with these works Mr. Leps had engaged some excellent soloists, including Marie Stone Langston, Kathryn McGinley, Eva Allen Ritter, Paul Volkmann, Horace R. Hood, George Emes, Mae Hotz, Earle W. Marshall, William O. Miller, Rudolph Sternberg, and Franklin L. Wood. Others who appeared as soloists during the week were John Richardson, Elsa Lyons Cook, Antonine Scarduzzio, Mildren Warner, Emily Stokes Hagar, Madeleine MacGuigan, Marcella North, Alberta M. Borzner, Bessie C. Phillips, Oswald F. Blake, Beatrice K. Eaton, Vandalia Hissey, Emil F. Schmidt, Mrs. E. Leighton Cook and Florence Haehnle.

Of special interest was the performance on Thursday evening, August 9, of "Yo-Nennen," a Japanese Cicada drama in the form of a cantata, for soprano solo and female chorus. The words are by John Luther Long, author of "Madame Butterfly," and the composer is none other than Mr. Leps, who proves himself to be equally gifted in this field of musical endeavor. A chorus of sopranos and altos from the vocal classes of Marie Phillips-Jenkins gave needed finish to this number, which was accorded enthusiastic applause by a large audience.

An idea of the class of programs which Mr. Leps presents may be gleaned from the appended list of composers, all of whose names appeared on the programs during the second week: Auber, Mascagni, Strauss, Svendsen, Dvorák, Smetana, Handel, Puccini, Massenet, Verdi, Ippolitov-Ivanov, Thomas, Ponchielli, Leoncavallo, Liszt, Wagner, De Koven, Chabrier, Meyerbeer, Bizet, Grainger, Sinding, Tschaiikowsky, Grieg, Moszkowski, Vieuxtemps, Debussy, Mozart, Sibelius, Rubinstein, Beethoven, Saint-Saëns, Dukas, Delibes, Van der Stucken, Rimsky-Korsakoff, Goldmark, Berlioz, Bruch, Humperdinck, etc.

## De Pachmann's Tribute to Godowsky

To his colleague and friend, Leopold Godowsky, Vladimir de Pachmann once paid the following tribute:

"I have known, adored and idolized Liszt and Godowsky. Which shall I say is the greater, where both have surpassed all others? And yet, could Liszt have played without industrious study and diligent application, the abnormally difficult, stupendous masterpieces Godowsky has evolved from his intellect and his knowledge—beyond compare—of his instrument and the secrets of the keyboard?"

## Duncan Robertson, a New York Visitor

Duncan Robertson, who is spending the summer most delightfully at Stonington, Conn., was a New York visitor one day last week. It was not for pleasure, however, that Mr. Robertson braved the horrors of the city heat, but in order that he might sing for a number of prominent managers, some of whom are connected with various orchestral bodies. Among the early season bookings for this artist are appearances at the music festival to be held at Bangor and Portland, Me., late in September and early in October.

## Giovanni Martinelli in Town

Giovanni Martinelli, the Metropolitan tenor, came to town a few days ago to arrange final matters in regard to his concert tour next season. This will be the largest tour Mr. Martinelli has made in his three years of operatic and concert work. He will, of course, not let it interfere with

his operatic work, which will commence, as usual, with the beginning of the operatic season.

Mr. Martinelli reports no unusual happenings from his quiet place in Monroe County. On the other hand, it was tranquil, restful and lonely, and, according to him, was an ideal summer. His wife is well and happy, and the baby also is in excellent health.

## Helen Brown Read Sings Russian Hymn to Visiting Envoys

The News-Record of Springfield, Ill., August 4, had the following to say regarding Helen Brown Read, the dramatic soprano:

One of the principal features of the program at the stock yards pavilion in Chicago this afternoon in honor of the Russian mission was the singing of the new Russian national air by Helen Brown



HELEN BROWN READ.

Read, of Jacksonville. The hymn of the new republic was written by Gretchaninoff. The stock yards meeting was the culmination of a two days' celebration in honor of the representatives of the new Russian government in Chicago. Mrs. Read was accompanied by the Chicago Orchestra.

During the summer Mrs. Read, who is well known in this city through her many appearances in recitals here and her singing at First Presbyterian Church, has been singing in Sunday concerts at the steel pier in Atlantic City, appearing with Martini's Band. Her singing attracted much attention.

Roger



de Bruyn

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## David Bispham at Ocean Grove

David Bispham, the American baritone, gave a classical song recital before a large audience at the Auditorium at Ocean Grove on Wednesday evening, August 15. His singing was never richer in tone, more varied in character, nor has he ever in his long career performed more to the satisfaction of his audience, which after the concert remained in the hall almost to a man and clamored for more. Admirable accompaniments were played by William Reddick, the very gifted young American pianist. His program was as follows:

Commit Thy Ways to Jesus, choral from the Passion music, Bach  
Have You Seen but the Whyte Lillie Grow?..Unknown Elizabethan  
The Frost Scene from "King Arthur".....Purcell  
At Last the Bounteous Sun, air from "The Seasons".....Schubert  
Omnipotence (Parker).....Schumann  
The Two Grenadiers (Heine).....Schumann  
The Monk (Facioli).....Meyerbeer  
I Am a Roamer (Son and Stranger).....Mendelssohn  
Recitation to music, "In Days Gone By" (Tougenieff).....Arensky  
Piano solo, "Isolde's Love-Death" ("Tristan and Isolde"), Wagner-Liszt  
Morning Hymn (Heinick).....Henschel  
Orpheus With His Lute (Shakespeare).....Sullivan  
Ring Out, Wild Bells (Tennyson).....Gounod  
Annie Laurie (Scotch Love Song).....Gounod  
Mistress Magrath (Old Irish Recruiting Song)  
The Pretty Creature (Old English Song)  
The Seven Ages of Man (Shakespeare).....Henry Holden Huss  
I Am Thy Harp (Anonymous).....Huntington Woodman  
When the Boys Come Home (John Hay).....Oley Speaks

At the close of this concert, in reply to a question as to the effect of teaching singing upon the singing voice of the teacher, Mr. Bispham said: "For the practical singer I have always realized that teaching is one of the finest things he can do. It gives him an excellent opportunity of seeing the effect of his own musical medicine, and, as I teach almost entirely by example, I have to sing a considerable number of exercises and songs each day, and this work keeps me in just trim that after such a concert as the one I have just ended I feel quite able to sing the whole program over again."

## Klibansky Studio Notes

Sergei Klibansky's artist-pupil, Betsy Lane Shepherd, sang with great success at the concert of the singing society, Bowling Green, Ohio, not long ago. The daily papers spoke highly of her artistic singing. She is at present engaged in tri-weekly concerts at Chautauqua, N. Y., where she is much liked. Stassio Berini, tenor, also a Klibansky pupil, was successfully introduced in a concert at Glenmore, Adirondack Mountains, and will appear again in Higby's Camp this month.

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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

#### Helen Brown Read

"Will you please give me what information you can on the training and musical career of Miss Helen Brown Read, an excellent soprano?"

Miss Read studied five years with Frau Prof. Petri, of Dresden, Saxony, whose husband is first violin of the Royal Orchestra of the Opera. Afterward she spent two years with Jean de Reszke in Paris and then worked with Oscar Seagle. Miss Read was a member of the City Opera at Chemnitz, Saxony, for two years during which time she sang Marguerite in "Faust," and the soprano roles

*Frederick Gunster*  
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of many other operas. In England Miss Read went on tour with Pavlowa and the Russian Ballet, singing on each program, with piano and orchestra accompaniment, arias from operas and also "lieder." Afterward she lived in London, making tours through the provinces, and sang with a number of the leading orchestras of England. She gave her own concert in London, for which she received warm praise from the London critics.

Since coming to this country, three years ago, she has devoted herself exclusively to concert work. Last season she appeared in ninety concerts. On September 1 she will leave for California on a tour when she will appear in all the large Coast cities.

#### Teachers' Agencies Wanted

"Kindly inform me through your paper how to secure a position as teacher of piano or violin in a school or college. Is such a position usually secured through an agency?"

Yes, it is best to apply to a teachers' agency as they have a list of requirements. It is rather late in the summer to make application, however; many of the vacancies have been filled as early as April or May. However, if you write to the Interstate Music Teachers' Agency, 717 Macheuca Building, New Orleans, La., you can obtain the necessary information, and that is the nearest agency to your own city. Charlotte Babcock, Carnegie Hall, New York, is also a good agency.

#### Wants a Good Boarding House for Winter

"I intend studying in New York next winter and would like to have you recommend several boarding houses where vocal practice is possible. Could you give me any information and the address of the Three Arts Club? I am informed that boarding houses in New York where vocal and piano practice is permissible are rare."

The Three Arts Club is at 34 West Eighty-fifth street; that is on the west side of the city. It might depend upon the location of your teacher, whether you wish to live east or west. If within walking distance of your lessons you save money otherwise expended in car fare. The Three Arts Club is highly recommended by those who have either lived there or obtained boarding places through their agency.

The Studio Club of New York, 35 East Sixty-second street, is also a reliable place for obtaining addresses of

good boarding houses where students can practice. All the houses recommended by either of these two clubs have been personally investigated. From information gained in the past few years it would appear that there are many places where vocal or piano students can live and practice.

#### Are There Any Free Schools of Music?

"Would you be good enough to inform me how a young woman who possesses the ambition and demonstrated ability to sing well, could proceed to have her voice trained without the necessity of spending large sums? The National Academy of Design conducts a free school for men and women who can and are anxious to give expression to their emotions in painting and sculpture. Music is another form of art. Is there any institution that does in vocal music what the National Academy of Design does in pictorial art for earnest people who do not possess sufficient funds to acquire the necessary instruction at the hands of professors?"

There is no free school for music that compares with the National Academy of Design for painting and sculpture.

At the present time the best advice that can be given is for the young woman to study in a class with some well known and experienced teacher. The price for lessons in classes is much below the regular rate for private lessons, and while the latter are of only half an hour duration at a cost of \$10, in a class the terms for one hour lessons is from \$2 to \$3. In a class each pupil receives—if there are three in class—twenty minutes personal and hears the lessons given to the other two members. In the Information Bureau of August 16 there is an answer to a letter about classes that may interest you. There are some free scholarships at different schools of music in this city. It is under consideration at Hunter College to establish free classes in singing, but nothing has yet been decided.

#### The Minorite Church in Bonn

"In the COURIER of the 9th inst. there appeared a cut of an old print of the old organ of the Minorite Church at Bonn. Will you kindly inform me where the original of this may be found and if any copies of the same exist? Also, what make is the organ in the City Hall at Melbourne, Australia, and where, in this country, can I obtain authentic information regarding same? Who is the municipal organist?"

The MUSICAL COURIER does not know where the original of the picture in question is. The photograph from which the cut was made reached this office in a roundabout fashion and if there are any other copies of it this paper does not know where they are to be found.

About the organ in Australia, if you will write to William C. Carl, Guilman Organ School, 44 West Twelfth street, this city, he may be able to give you the information required. Mr. Carl is at present in the Adirondacks, possibly his mail would be forwarded, but he would not have the documents necessary to answer your questions. Owing to his absence from the city we have not been able to obtain any information about Melbourne. The Guilman School opens October 9 but Mr. Carl will be in town previous to that date.

#### Wants a Church Position

"I am a soprano singer, twenty-four years of age, and have studied practically ever since I was about twelve, piano and vocal, and have also had eight months in England. I would like to get some work to do either church or concert. How would you advise me to go about it to make it known?"

The way to obtain a church position or concert work is through an agency and you will find the names of the leading managers and agents in the MUSICAL COURIER. It is, however, rather late in the year to secure a church position as the engagements for these positions are usually made early in the year, sometimes as early as January. For concert work, however, you might be able to do something, although in this branch also engagements are booked in the spring and early summer. The Redpath Bureau, Cable Building, and the Musical Lyceum Bureau, Steinway Hall, both in Chicago, might aid you. You should write to them at once and send copies of your press notices, and other information.

#### Method for Violin

"Will you kindly inform me if you know of some good graded course or method for violin used in teaching the instrument in public schools? Some cities have installed a course in public schools of violin instruction, of course in classes and the things we used in private teaching would hardly work in classes."

The Public School Class Method, by Albert G. Mitchell, Mus. Doc., is published by the Oliver Ditson Company, of Boston. Mr. Mitchell is assistant director of music in the Boston Public Schools, so he can speak authoritatively on the subject. In a review of this book the MUSICAL COURIER says: "Emphasis is placed upon the mechanics of the instrument by employing short and easily memorized exercises in rhythmic for the development of the bow hand and arm; and by technical exercises, suitable for young beginners; designed for the purpose of training the left hand. All of these exercises have been subjected to tests made in the school hall."

#### Are Any Pupils of Simandi in America?

"Would you kindly inform me if Professor Franz Simandi, the renowned German bass viol player, who died during the latter part of the 19th century, had any pupils who are now in America? If not, is there any one who has studied his method of playing and executes the same as he did? If not, can you tell me of any good bass viol teacher in New York?"

If any one can supply the information about Simandi, will they kindly send the address of the person teaching the method to the MUSICAL COURIER. At the present moment the majority of the musicians are out of town.

In New York City, Ugo Buldrini, first bass player in the Philharmonic Society, is considered, it is understood, to be the best bass viol player in the country. His address is 102 Forty-seventh street, Corona, L. I., and he will be able to give you information of whether he has the time for teaching.



# MUSIC TEACHERS AND CONTEMPORARY MUSIC

*Do the Teachers Do Their Share in the Support of Contemporary Music?*

By CARL BEUTEL

*Director of the Conservatory of Music, Nebraska Wesleyan University, Lincoln, Nebraska*

[Whether or not one agrees with all of Mr. Beutel's propositions, arguments and conclusions, the following article will be found a fresh, direct and thoroughly interesting handling of a problem which never yet has been solved satisfactorily.—Editor's Note.]

There come from many sources complaints from disheartened composers of the difficulty experienced in finding publishers for their more serious works; and, a publisher once found, of the further problem of effecting a satisfactory sale of the compositions accepted. The result of these difficulties is that the relations between composer and publisher are with more or less regularity strained, and the latter, instead of becoming a benefactor of the composer, often involuntarily becomes the contrary.

The author will endeavor to shed some light on the subject and even hopes, in a measure, through the medium of the argument presented, to prove instrumental in offering a practical solution to the problem.

## Numerous American Compositions Performed

To the interested observer of the musical activities of our country it has become evident that we are able to perceive a growing interest for the American composer on all sides. In the past few years all the leading musical journals have waged a vigorous campaign in behalf of the American composer, and everywhere there is interest manifested to have American compositions publicly performed. To the casual observer these efforts may appear to be just the thing, and viewed from a certain angle they are indeed very commendable; but in spite of all this agitation, conditions seem to remain nearly as of old, and the composer finds it just about as difficult as ever to have his more serious and difficult works published. One is tempted to ask why these conditions continue to exist. It does not seem to be so because of the lack of good spirit on the part of the general public. Quite regularly we learn of the organization of societies to further and encourage the creative efforts of our talented young composers. To the thoughtful person it becomes apparent that all this tends to encourage more and more composition, with the result that today there is undoubtedly being as much good and bad music written in these United States as anywhere in the world.

## Few Pretentious Works Published

Curiously enough, we never hear of the organization of societies who take in hand and assume the responsibility of publishing new works by comparatively unknown composers, or at least exercising an influence with publishers to have works other than the sugar-coated salon music brought out in print. The entire trend of the present day seems to be that of performance, but no one thinks of going a step farther. Performing a new work and letting it go at that may be a step in the right direction, yet it is of little solace to the composer, who naturally looks to publication and the ensuing remuneration realized through the royalties. People fail to understand that the performance of a new composition in public is, after all, a surprisingly unimportant event, especially so when given but a single performance in a community, which seems to be the generally accepted custom in this country. Outside of the few resulting press notices, over which the composer may be edified, or occasionally exasperated, when an all knowing critic has had the audacity to pass final judgment after one hearing, there is no more said about it. Few crave a second hearing to become convinced of real merit or inferiority. Being in all likelihood not published, no further opportunity presents itself to study the work at close range.

## Publishers Should Not Be Blamed

At first our attention is turned to the publisher as we know him today, or as he appears to us. By many he is condemned as a cold, unfeeling mortal, utterly devoid of artistic ideals, grasping manuscripts in return for a contract which gives him nearly everything and the composer next to nothing. To others he is the cause of the continued low level of taste among the musically inclined by insisting that he must have compositions that will sell. They must promise a ready sale; good or bad, it makes no difference. If good, so much the better; but they must, in any case, appear to be a reasonably promising investment. The publisher is hardly to be blamed for this attitude, as he is not in business for sentiment; his purpose is mercenary. The average composer, however, fails to see it that way.

## A Solution Suggested

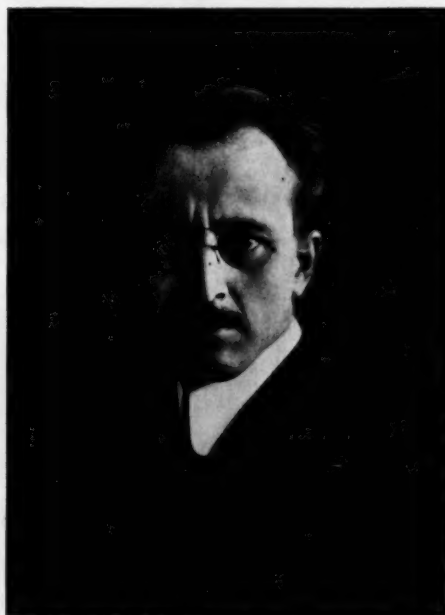
Upon approaching the various methods of solution of the problems confronting us, a stumbling block of considerable magnitude will be encountered. The author does not wish to appear as a discouraging element in the midst of the good work that has advanced to its present gratifying stage, but feels that it will be wise to sound a warning in time to avoid a possible relapse. To make new works above the intermediate grades appear more attractive to the publisher some inducement will have to be made so that the new productions shall promise a fairly good sale from the start, at least enough to insure the publisher against loss. Such a move would mean an endeavor to enlist the support of the leading teachers of the country to encourage the sale of worthy works in their respective communities.

## The Obstacle Discovered

When a propaganda of this nature is launched the real obstacle to progress will be discovered, and he will prove to be none other than the average music teacher who accepts advanced pupils. Disillusioning ourselves and facing cold facts, we find that the deplorable part of the situation is that the professional musician seems to be about the only one who will be able to offer the ultimate and most satisfying solution. Upon investigation of this condition it will be found to be due to an educational flaw, and that not much can be done in the way of soliciting the co-operation of the teachers until this attending problem is first of all disposed of. This error will only be corrected when enough persons will volunteer to eradicate this evil in the rising generation of music students, by discouraging the tendency to idolatrous worship of all things of the past, and looking askance at, if not entirely ignoring the present. The result is there are thousands of accomplished musicians, among them many fine artists, who labor under the impression that, outside of the generally accepted standard works, nothing worth while is being done today, and it is only through the occasional influence of a fellow professional that they may be persuaded to deviate from the beaten path.

## Contemporary Composers in General Suffer

Not alone the American composer suffers, but contemporary composers in general. Consequently, there are scarcely any of them able to depend exclusively upon com-



CARL BEUTEL

position for a livelihood, and but for the fact that most of them have trained themselves to the disciplinary requirements of teaching, they would have to starve. Some, however, are unable to adapt themselves to the teaching profession, and so in desperation go one step lower and cater to the more lucrative musical comedy demand. Others stoop still lower.

## Voice Teachers the Most Progressive

After years of close study of conditions and the tendency of teachers and performers to accept the efforts of the contemporary composer, I have found that the voice teachers are the most progressive, with the result that the composer of songs has not much trouble in finding a market for his output. As a close second may be mentioned the church organist, who, wishing to offer a well chosen variety of solo numbers to the congregation, finds himself adding many new selections to his collection. After these come the piano and violin teachers, and it is difficult to determine which one is the more unresponsive and unprogressive. Of late years the concert artists on these instruments have begun to manifest a greater inclination to exploit novelties, but there still are many who prefer to devote themselves to the conventional standard list. Some waste their time ransacking dust-eaten shelves, resurrecting neglected works (often justly so) by the older and well known writers. How much better they would do to investigate the neglected contemporary composer.

## Teaching Repertoire Too Limited

The author knows of numerous teachers who have at hand a teaching repertoire of not more than a score of pieces or sonatas. It seems incomprehensible how they can, with a good conscience, be so uninterested in modern work. It is a wonder they do not weary of the same old selections

and are satisfied to use them year after year. When confronted on these subject, these individuals declare that it requires too much time to look up new music, and besides, it is so often remarked, the moderns write nothing worth while anyhow. The more regrettable is it when such a statement is made by a musician of superior artistic attainment. These prejudiced, unprogressive mortals may be found anywhere; in fact, a large percentage of teachers still adhere to this old-time, moth-eaten notion, and they will continue to influence succeeding generations of music students unless some radical steps are taken to explode this superannuated custom. Post-mortem hero worship has been a deplorable characteristic of the human race, especially in the world of art; but in this day and time of supposed superior intelligence and progressiveness, reparation should be made by discarding the foibles of our forefathers and relegating this practice to the scrap heap.

## Should Cultivate Greater Willingness to Accept

The author, disliking abstract speculation which leads neither here and there, wishes to present a feasible plan which should in a measure solve the problem in question. The first step should be for every teacher to cultivate the willingness to accept for the time being all new compositions that are not too unreasonably difficult. The weaker ones will be eliminated as they pass through the acid test of time, and no human should vent his egotism by passing judgment with a view to condemn. Such a presumptuous one has but to recall the blunders of great men. The illustrious Von Weber, after his first hearing of Beethoven's seventh symphony, declared that Beethoven was now ready for the madhouse. Numerous examples of a similar nature could be quoted, and it should behoove no one to speak with finality, excepting where lack of originality and banality are so obvious that one may well resort to such a move without a feeling of compunction.

## Teachers Should Organize

Possibly the most inexpensive and effective way to serve the cause of contemporary music would be to organize teachers' clubs in all communities, these making it their business to keep in touch with all new publications and regularly compile a list of the most worthy contributions. Such a list could be printed at small expense and distributed among the members for ready reference. Each club could call upon several adjacent counties for its membership; in fact, a special effort would have to be made to reach the rural and small town music teacher. This work could also be taken up by the State music teachers' associations over the country and conducted in a similar manner. Committees would have to be chosen who would pass on all new music submitted by publishers. In all likelihood there would be many too busy, lazy or indifferent to serve on such a committee, but no doubt there would always be enough, sufficiently musical and broadly critical, to assume the responsibility of weeding out the undesirable. Such a process of elimination should also prove an incentive on the part of the publisher to choose more judiciously, to accept new compositions because of their intrinsic musical worth rather than their superficial attractiveness.

## Of Great Value to Young Teachers

These organizations could also be of great service to the younger teachers in any community, who, because of lack of experience, frequently are at a loss to know what is good or bad music among the easier teaching pieces. It is this lack of discrimination that has made it possible for so many cheap ditties to find such a ready market.

Although the suggestions submitted above do not directly ameliorate conditions for the composer of the larger forms, the creation of a lucrative market for the shorter solo compositions would in time make possible the solution of this problem of still greater complexity. The fact that the publication of large works never will prove a paying proposition makes it more or less subject to the patronage of the philanthropically inclined.

## Women's Music Clubs Great Aid

Of outstanding prominence have been the efforts of the women's music clubs of the country, and the contemporary composer owes them a great debt of gratitude. Although in numerous instances they become too social, and the standard of performance suffers, they have nevertheless worked wonders in the past few years. However, they could prove of still greater service if more of an effort was made to locate and bring into prominence unknown composers of merit.

The author sincerely hopes that those reading this appeal in behalf of the contemporary composers, and especially those of America will thoroughly weigh the matter, that the suggestions offered may bear fruit in some form or other, and that there will be discussions both pro and con. No doubt the MUSICAL COURIER, which has always been an ardent advocate of the cause of American music, would welcome such discussions as would tend to offer practical suggestions. In the past there has been enough said on the subject, both seriously and humorously, but the time has now come to act. The issue is up to the teacher of the country, as he is about the only one who can satisfactorily solve this great problem. It is time the composer is placed in a position where he will be self supporting and cease to be considered in the eyes of the general public as a victim of charity.

## THE NEW MUSIC

By LEO ORNSTEIN

The MUSICAL COURIER has asked me to write an article explaining the musical principles upon which my compositions are founded, for however bizarre and formless they may seem, there are certain principles which underlie them, not so formal and strict as the old rules of theory, but nevertheless, forming a distinct musical theory in themselves.

My primary idea of composing is to establish as direct a personal contact as possible with the listener, to carry the message as directly as possible to Garcia, avoiding all deviations and by-paths along the road. It seems to me that the tree of music in the past has had too much foliage and too little trunk. I do not care which particular emotion my music arouses in the hearer, as long as it arouses some distinct one. One of my piano pieces is called "Anger." It represents the way I conceive that mood in music, but if, in listening to it, some entirely different mood is aroused in the listener's mind, he is perfectly welcome to rename it "Joy" for himself, if he wishes to. My sole ambition is to stimulate the listener to a real thought of his own. If I succeed in doing that, it proves that he has taken a real interest in my music and that it has brought him something which did not exist in his life before. Whether or not his thought was the same as mine, is entirely immaterial and aside from the point. The listener must create toward the composer, just exactly as much as the composer toward the listener.

We hear a great deal about "futurism" but there is no such thing in music or any of the other arts. The futurism of yesterday is merely the conventionalism of today. That is a truism so old that it is hardly necessary to repeat it here. Strauss and Debussy, for instance, are the futurists of yesterday. I am one of the so-called "futurists" of

today, thus proving that they are harmonically related to the basic tone. I bring them down from "over" to playable or singable positions with respect to each other. No note is foreign to my scale nor any combination of notes a stranger to my harmony.

As I said above, it is only a question of the education of ears. The point is that we are simply forcing this education at a higher speed than of old. Take some of Wagner's dissonances, which are accepted as the a, b, c of harmony today, but which set the critics and lay hearers of fifty years ago by the ears. In the intervening half century, ears have so accustomed themselves to these Wagnerian experiments that today they are not even recognized as dissonances, but it took a good many years to accomplish that. The so-called futuristic music—a term that I use only for want of something better—departs much farther from the existing order than Wagner did in his time, though it is scarcely a decade old as yet—perhaps not even that. In consequence ears are still in the early stages of their education.

It is the same with musical form. I have three aphorisms in regard to it: first, that form is the individual property of the composer, just exactly as much as melody is—or should be; second, that new musical thought calls for new musical form; third, that the trouble with most composers who have felt the urge towards progression, is that they have tried to wedge new thoughts into old forms.

Take the telegraph, for instance. The wire that conveyed the electrical impulse from one point to the other was the foundation of the whole system of telegraphy for over half a century. You might have a perfectly good key here and a perfectly good sounder there, but they were no good to you if you did not have a bit of wire to connect them. Suddenly it occurred to somebody to throw away the wire, the mechanical deficiencies of which had been a great stumbling block in long distance transmission, and to seek out a new medium for transmission. The result was wireless telegraphy. It is just the same with music. Now that we have invented an entirely new melodic and harmonic system, there is no reason why we should stick to these old forms through which the old elements of melody and harmony were made into music.

Up to the present, piano works and songs of mine have been performed, but I now have a piano quintet finished

and an orchestral suite of six short pieces, which is likely to be heard next season. The scheme of the suite is founded on a play by the Russian, Leonid Andrieff, called "The Life of Man." The suite represents the tragedy of a man's life and there is one theme, representing faith, that is persistent throughout. Not only is the theme constant, but it is always played by the same combination of instruments.

And there is a piano concerto also completed, not quite so unusual as a good many of my compositions. It seems as if all the charlatanism in a composer is bound to come out when he writes in concerto form, for he is bound to "play to the gallery" more or less for the sake of the solo performer. I hope to have the pleasure of introducing this with one of the large symphony orchestras of the country next season.

### SHOULD TEACHERS BE TAUGHT?

By OSCAR SEAGLE.

A few weeks ago the MUSICAL COURIER published an editorial in which a few pertinent questions were asked regarding the fitness of certain vocal teachers for their task. The writer of the editorial urged that some means be found of measuring a teacher's ability. It was stated—and truly—that many a singer could not impart his knowledge to others and that many a teacher did not possess the knack of placing his finger on the seat of the difficulty presented and thereby rectifying a fault in the pupil.

More and more with each succeeding year as a teacher do I find a growing number of teachers throughout the country who come to me in the summer for lessons. They do this for two reasons: first, because they want to improve their own singing and thus make themselves better fitted to secure many local engagements; secondly, because they are desirous of increasing their own knowledge of the art and thereby their own efficiency as teachers.

In order to give them as much help as I can in regard to the second proposition, I have instituted what I have been pleased to call "teachers' classes." They are entirely outside the individual instruction and are designed particularly to cover the faults generally found in students of singing. In them I rely to a great extent upon the question and answer method of instruction.

Suppose, for example, I take up with them the question of the trill. Now there are some students, as any teacher of singing knows, who trill naturally; their natural equipment is such as to make the teaching of this particular knack unnecessary except for a general supervision. But the average student has great difficulty in mastering the trill. With regard to this larger class, I ask my assembly

(Continued on page 35.)



LEO ORNSTEIN.

today. In another ten years or so my fellow "futurists" and I will be the conventionalists—or we shall have ceased to exist as figures in the music world, for only true art can live. If our school of art is not a true one, it will pass on and be forgotten. Only the test of time can tell that and even time may make a mistake which is only rectified by the next century. What the French call blague—which corresponds more or less to the English "fake"—will not live. I am sure, of course, that what I am writing is not blague; but for all that I realize that the listening public may eventually turn thumbs down, though they have been very kind to me so far. If they eventually reject me, I shall have to wait for the century to vindicate me. The musician who is only vindicated after that length of time, however, is distinctly unfortunate, as he is seldom present personally to enjoy the vindication.

It is rather trite nowadays to say there is no such thing as dissonance and I mention it only because all my composing is built upon that theory. In some work on harmony, which I read when I first began to study music, the statement appeared that a major seventh—C B, for instance—was the harshest combination used in music, excepting a minor second, such as B C. We present day men can not understand why the major seventh or the major second should be considered harsh, if the minor seventh or the diminished seventh are accepted as consonant and agreeable. This is only the primary grade in dissonance, and I take the seventh merely as an example.

It is all a question of ears and their habit of listening. If our ears were only sharp enough to detect it, any fundamental note would produce for us overtones representing every note in its complete chromatic scale—and more too, as for that. I simply take the liberty of employing these overtones which Nature herself has pro-



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# THE PLAYER PIANO AS A MUSICAL INSTRUMENT

## Three Views from Three Standpoints

By WILLIAM GEPPERT

Editor of the Musical Courier Extra

EVIDENTLY the player piano is coming to its own. Musicians of ability, manufacturers of thought and investigating minds, and dealers who strive to obtain the best in instruments of quality, are arriving at the point where tone is accepted as the basis of the piano, and where the word mechanical is accepted at its true value.

Much has been printed in the MUSICAL COURIER EXTRA during these past few months with the end in view of bringing about a discussion of the player piano as a musical instrument, and also with the end that musicians of ability shall take up the subject and make of it something more than a mere dismissal with the word mechanical as the reason for discouragement in the direction of serious discussion as to the value of the player piano as a musical instrument. The hard point to be overcome, however, seems to bring the musicians to an understanding of the fact that there is a vast difference in the purposes of the straight piano and those of the player piano.

The musician is not supposed to be interested in the player piano except to look upon its value as an instrument for the use of those who can not play the piano, or who have no technical knowledge of music. The musicians, speaking of them as a class, seem to take the view that the player piano is a competitor that is bound to do away altogether with the vocation of the musician as a teacher.

There never was a more mistaken idea. The player piano will but redound to the advantage of the musician. The typesetting machine never deprived a printer of a job—on the contrary. But the intelligence of the printers as a class, and the big-brained men at the head of the organization of printers, accepted the typesetting machine when it became possible, to the advantage of the trade.

There was just as difficult a matter to overcome as to the typesetting machine, seemingly, as there is in the control of tone in a piano, and that was in the spacing of type lines. This was overcome with a device as simple as the pneumatic, which is the basis of the player mechanism. Yet without these two simple devices neither the player mechanism nor the typesetter would ever have accomplished what has been done. Can not the musicians be as intelligent, as far-seeing, as were the printers? The two positions are similar, with the exception that the printers were banded together into an association that had a bearing on the present and the future of the trade as a whole. The typesetting machine never threw a good printer out of employment—in fact it has been a blessing to the printers. The player piano will do the same for musicians, if the musicians can but realize it, and can put into execution the same brain power as did the printers when the first typesetting machines began to perform correctly and do the work they were designed to do.

So we must bear with the musicians for the time being, and we must expect that there will be arguments that seem unintelligible to those opposed to the player piano.

Even the musicians who appear in public are seemingly afraid that the reproducing players will drive them out of business, and when the first reproducing pipe organs were introduced and gave evidences of musical ability, there was complaint that the organists would lose their jobs. Up to this time the only seeming effect of the reproducing or self-playing organs seems to be an increased demand for those who can play the pipe organ manually, and the demand for those who can teach is also increasing. This is demonstrated by the increased number of pupils in Dr. William C. Carl's school, the Guilman Organ School, of New York. This in itself is proof that self-playing musical instruments but increase the demand for the work of the teachers.

We are constantly progressing as to music, and those of us who have lived and studied this advancing civilization we boast of, know that sixty years ago the music box of Swiss make was in demand, and no one seemed to fear that these instruments would deprive any musician of employment.

### The Controversy

In several issues of the MUSICAL COURIER EXTRA there have appeared articles by writers and musicians who have presented different views as to the piano and the player piano, the question of the instruments being "mechanical," and also as to what is responsible for the "mechanical" tone, the musician is prone to refer to when discussing "music" made by the piano. Our correspondent in the West, a piano maker of ability, has written several letters to the MUSICAL COURIER EXTRA, and one is herewith reproduced, for it adds to the links of the chain of discussion evoked by an Eastern correspondent, who also adds another contribution, and which is answered by no less an authority than Clarence Lucas, whose fame as a musician and writer is world wide.

Our Western friend writes from the factory. Our friend in the East writes from a studio in the mountains. Here are two views, one of the maker of the piano and the player, the other of the one who plays the piano, studies music, and then expresses opinions. Our Western friend says:

#### The Manufacturer's Opinion

Milwaukee, Wis., July 25, 1917.

"Editor Musical Courier Extra:

"Alas, fools rush in where angels fear to tread. If we had only thought of that before writing our recent letter to the MUSICAL COURIER EXTRA airing our views as to what a trade paper should be!

"The writer feels flattered indeed at receiving the assign-

ments on the three different phases of the piano business from the MUSICAL COURIER EXTRA, but wishes to state that perhaps due to his inability to express himself clearly (in ink) his letter referred to above was misinterpreted.

"It was not our intention to convey the idea that a trade paper should be a sort of a self appointed 'Star Chamber' and take upon itself the responsibility of telling every Tom, Dick and Harry in the trade what is good for him and what is not, nor to criticize his mistakes in advertising and selling methods in a manner that would invite his ill will. It is the humble opinion of the writer that these people need help rather than condemnation. The trade paper can furnish this help by educating them with articles showing what is constructive and what is destructive in the different branches of the business.

"As a rule people take more kindly to corrective advice than blunt criticism of defect, and perchance friend manufacturer whose advertisement the MUSICAL COURIER EXTRA states was published in the Christian Science Monitor if taken to task would tell somebody to go straight to Hell. On the other hand a well written article on constructive advertising pointing out the injustice done others by an advertisement such as his would more than likely 'sink in' and produce quicker and better result.

#### A Real Step Toward Promoting Music

"As to the controversy between the two international musicians the writer in justice to himself would like to read both sides of the argument. We are not sure of the point in question. However, consumed by the burning desire to write, we will continue to air our views. If the one whose letter is reprinted by the MUSICAL COURIER EXTRA is trying to 'put over' the fact that a single sustained tone is composite we say fine, and more power to him. We also wish to state right here that if this musician or the MUSICAL COURIER EXTRA can bring about a discussion among the musicians and teachers of music, on tone along these lines, a real understanding of tone will be the result, and a great step will have been taken toward promoting music. It is the impression of the writer that there is a set of resonators now being made that will be most interesting to this musician. These resonators will demonstrate the different partials of a single tone or furnish us the means to build up an acceptable tone, if you please.

"The musician's statement that a single sustained vocal tone covers four octaves of sound we take with a grain of salt. At least we are disinclined to believe that any other but a freak sort of voice could accomplish this. We are also at a loss to understand how a tone could contain partials two octaves lower than its fundamental.

"The test which this musician claims proves his assertions is to our mind absolutely unreliable, but it will undoubtedly produce the 'effect' which he speaks of. With the dampers of the piano all raised from the strings it is easy enough to see how four octaves might be made to respond to a vocal tone by sympathetic vibration. Even one tone of the piano set in vibration would naturally excite others, and in the writer's mind the number that would respond would be limited only by the power of the voice.

#### A Real Topic Involved in Controversy

"The writer would like to hear more of the controversy, for it is his opinion, if he has the argument sized up correctly, that a real topic with meat in it is involved.

"Hoping that all this will not require an additional two hours of the EXTRA's time, we beg to remain,

"Respectfully yours,

(Signed) "C. H. JACKSON.

"The Edmund Gram Piano Co.,  
"Milwaukee, Wis."

\* \* \*

#### The Voice of the East

We now come to the opinions of our Eastern friend, who seemingly has taken views that do not coincide with the views of the MUSICAL COURIER EXTRA. This article begins the discussion as to the use of the word mechanical, also expresses some opinions as to tone:

#### Mechanical Tone and Mechanical Players

"In the June 16th issue of the MUSICAL COURIER EXTRA attention was called to the fact that the piano should rightfully be recognized as a mechanical instrument. As a matter of fact, every musical instrument outside the human voice is a mechanical means for evoking musical tone, but in some, the tone is more mechanical than in others. The piano is an instrument in which the tone is more mechanical than in the violin, because the composition of tone is determined by the mechanism of the instrument, and is not subject to alteration by the performer. A tyro may strike the key of the piano without marring the quality of tone, but a novice can evoke most distressing tones from a violin. The quality of tone in a piano is mechanically produced, that is, it depends upon the construction, or mechanism of the instrument. But, the effect of that tone need not be mechanical, for in the hands of an artist, it can be shaded according to the dictates of his taste.

#### The Word "Mechanical" and Piano Tone

A comparatively recent development of piano playing is the employment of what might be termed a sort of super tone quality, which has a sustained or "singing" quality. This is evoked from the piano by a certain application of

dynamic force, which may be either human or mechanical. Every day is seeing further developments of this super tone both humanly and mechanically evoked. There are no points in piano tone which can be said to be other than mechanical. The art of the performer lies in the use he makes of that tone to give color to the expression of the music.

Feeling in itself, is a dynamic force, and it is the perfect harmony of the dynamic force of feeling with mechanical dynamic force which gives individuality of expression. The tone of a piano has no feeling apart from its responsiveness to the feeling of the performer. It is the mating of mechanical piano tone with live feeling which makes the effect unmechanical.

The same sort of distinction should be made in the case of performing by means of a mechanical attachment for the playing of music. The piano which is operated by a roll, and its necessary attachments should be dignified by some name in which the word "mechanical" is in no way associated with the effect produced by such means in the hands of an artist. In speaking of a mechanical "piano player" we are totally at a loss for words with which to describe the performance of the one who uses it. And yet, there are possibilities for the performance to be as individually artistic and unmechanical as in the employment of a mechanical tone only. The point is this, if it be possible for a performer to evoke tone color and an unmechanical effect from a mechanically toned instrument, it is equally possible to play artistically by mechanical means. Then why, in the one case, should it be unavoidable to use the word "mechanical" in connection with the player? It is the means for playing which are mechanical, but the player is individual, and his playing can be as artistic as his taste dictates.

#### Operator of Player Piano an Artist

In making use of mechanical means for playing, the artist employs exactly the same dynamic force of feeling and individual taste as in ordinary piano playing. It is only the means by which it is translated into expression which differ, the attributes necessary to the performer as an artist are the same. The performer need be no less an artist because he employs additional mechanical means for the expression of his musical feeling.

Artists as a whole have given little study and attention to the employment of mechanical attachments for giving first hand individual interpretations of music. When they do, they will find possible all the effects which can be evoked by hand playing and many more. There has been an immense stride forward in the perfection of instruments for the reproduction of hand played performances, and when general demand is made for an equally sensitive instrument for initial performance, it will open up a new field of artistic effect. If this field of expression could be dignified by some name worthy of artistic performance, it might possibly be rescued from the stigma under which it now labors, and might possibly develop into a more advanced art than mere hand piano playing. This remains to be seen, by the development of the instrument in answer to the demands of the artist; but—the artist must make the demand.

The artist is one in whom sympathy is developed to a fine point. The majority of those who make use of mechanical means for piano playing, make the mistake of putting themselves in sympathy with the instrument instead of with the music which is to be expressed. Thus the effect produced is mechanical, rather than musical—in the sense of being in touch with the Muse. If the artist be in sympathy with the music, he will be the medium of feeling for the free expression of that music, irrespective of the means through which it is translated into sound, always providing he be master of the technic of his instrument. In employing additional mechanical means to those already recognized as artistically legitimate, the artist need in no way lower his art. He has merely used a mechanical attachment for the simplification of his technic. The technic of the control of this addition to the instrument must be as equally perfect for free and spontaneous expression as if he had chosen to supply the mechanical means himself. The technic of the human fingers must be perfectly automatic before it is efficient, and then it is but the first step in the technic of expression.

#### The Technic of the Piano Player Performer

The performer on a "piano player" does not start out with a ready made technic for expression, he has merely added automatic fingers to the mechanical tone of the piano. From this point his technic consists in rendering the means at his disposal automatically responsive to his musical feeling. It is the final effect which should count, and there should be unprejudiced recognition of the effect irrespective of the means by which it is produced. The performer should not be confused with the means he employs for the expression of his art.

The art of employing mechanical attachments in place of finger technic in piano playing is in need of a name. Neither should the name involve any allusion to feet, for equally fine effects can be obtained by means which obviate the necessity for pneumatic pedaling.

J. LANDSEER MACKENZIE.

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#### Lucas and the Player

To these expressions of opinion Clarence Lucas will herewith give his ideas as to the use of the word "mechanical" as applied to music, with a few remarks as to tone,



and with an unusual statement as to the reproducing pianos which have created so much wonder among those who have given the time to a hearing of the wonderful reproductions of the great artists of the day. He does this in a way that will be of value to all interested in any way in music. It may not be out of place to give some data regarding Mr. Lucas and his work. Probably no better way of doing this can be accomplished than by giving the following from Grove's Dictionary of Music and Musicians, which covers much space in that authoritative book:

#### Clarence Lucas

LUCAS, CLARENCE, composer and conductor, of mixed Dutch and Irish extraction, was born October 19, 1866, near Niagara, Canada. He received his early musical education in Montreal, where he played trombone in a military band, and (for a season) second violin in the local Philharmonic Society, besides acting as organist at different churches. At the age of twenty he went to Paris, and studied under Georges Marty before entering the harmony class of Théodore Dubois at the Conservatoire. In 1889, after visiting Rome and Florence, he returned to Canada and became professor of harmony and counterpoint at the College of Music, Toronto, and conductor of the Philharmonic Society at Hamilton, Ontario. Two years later he was appointed professor of musical theory and history in the Utica (N. Y.) Conservatory of Music, conductor of the Utica Choral Union, and organist of two churches.

In 1893 Mr. Lucas took up his residence in London, acting as critic and correspondent for several papers, and also for a time as proofreader and manuscript reviser to Messrs. Chappell & Co. He was appointed conductor of the Westminster Orchestral Society in December, 1892, but resigned that post in the summer of 1904, when he went on a prolonged tour with a musical play entitled "Peggy Macree," for which he provided an entirely new score in July, 1902. All this time Mr. Lucas was doing prolific work as a composer, and proving his versatility by contributions to well nigh every branch of his art. Between 1880 and 1897 he wrote, *inter alia*, seven operas, one of which, a comic opera called "The Money Spider" was produced (with little success, however) at the Matinee Theater, London, in 1897. He also wrote four oratorios and cantatas, one of which, "The Birth of Christ," was performed in the Chicago Auditorium, February 17, 1902, by the Apollo Club, and received with much applause. This work contains considerable evidence of contrapuntal skill, notably a chorus, "Carol, Christians," cleverly devised in the form of a passacaglia.

Among a dozen more or less important compositions for orchestra are a symphony, two symphonic poems, and several overtures, three of which—viz., overtures to "Otello," "As You Like It," and "Macbeth"—have been heard at Queen's Hall under Henry J. Wood. The last named work was originally performed under the late Theodore Thomas at Chicago in February, 1901, and it elicited praise on both sides of the Atlantic. One of Mr. Lucas's good qualities is a skillful and vigorous employment of the fugue style, and this may be aptly cited in connection with his prelude and fugue in F minor, op. 31, for pianoforte, which has won admiration from good judges like MM. Saint-Saëns and Leschetizky. He has written nearly forty pieces for piano, in addition to many for the organ and for strings; the former including a popular "Meditation" in A flat, and the latter a very difficult but effective ballade in A for violin. A list of sixty-four songs comprises many varieties of styles, perhaps the best being a cycle of five (op. 45)—"The Rainy Day" (Longfellow), "The Fountain Mingle" (Shelley), "Take Hands, Touch Lips" (Swinnburne), "White Stars Are in the Quiet Skies" (Lytton), and "Eldorado" (Poe)—first introduced to the public by David Bispham in 1903. As a hobby for recreation, Mr. Lucas has made a number of excellent violins. H. K.

#### Forty Years of Music

For forty years Mr. Lucas has been working in music. A history of the musical life of this man now is being printed in the MUSICAL COURIER, Wednesday edition, and his reminiscences are really a history of music for the past forty years. He has met, and has heard, the great musicians of his day, and his study of history, going back to the beginning of things, is of that nature that whatever he may say carries with it weight, authority and sincerity. The following gives probably the first expression of a musician and writer of authority of the wonders of the reproducing piano. Many testimonials have been given by musicians, but testimonials do not carry the weight of an article from an authority like Lucas, who would not write about the reproducing piano in this way any more than he would give opinions as to tone unless he knew the ground upon which he stood:

#### The Reproducing Piano From the Musician's Standpoint

Every instrument that has a mechanism is a mechanical instrument. The word "mechanic" came into the English language in a French form, taken from the Latin, which originated in the Greek word for machine. If the various writers who expound the law of piano tone and its prophets will keep to the meaning of the word mechanical as defined in the dictionary, much confusion of thought will be avoided. Too many writers use words without a precise knowledge of what those words mean.

#### The Wide Misuse of Words

Music critics are certainly prone to that vice. They will call a tone mechanical, for instance, overlooking the fact that a tone has no mechanism. Of course they mean that the tone in question is lacking in certain qualities which they think necessary. But is it not true that the finest tone Rubinstein ever produced required as much mechanism as the dry tones made by a beginner? The piano is a mechanical instrument because it has a mechanism. The violin is a mechanical instrument for the same reason; and so is the human voice. Now let singing teachers come in solid phalanxes or as independent skirmishers to attack and slay me if they think my life should be sacrificed on the high altar of art. I care not. But even if I did care, I could not change the fact that the human voice has a mechanism and its tone is produced by mechanical means, otherwise a machine. Do vocalists protest against the use of the word machine for what they are pleased to call "the God-given human voice"? I will admit that it is not popular in the jargon of music critics; but it is good English. Wordsworth used it in describing his "Phantom of Delight"—

"And now I see with eye serene  
The very pulse of the machine;  
A being breathing thoughtful breath,  
A traveller between life and death."

Those who think that the word machine means a bicycle or a motor car will do well to learn that the word machine is the parent of the word mechanical, and that any mechanical instrument has a mechanism.

#### Tone the Result of Mechanisms

The student of singing has to be taught how to use the mechanism of the voice. Bad singing is the result of a wrong use of the mechanism. The student of the violin

has to be taught how to use the mechanism of the violin. Bad violin playing is the result of a wrong use of the mechanism. The student of the piano has to be taught how to use the mechanism of the piano. Bad piano playing is the result of a wrong use of the mechanism. But the piano student starts with the least difficulties—with a smaller unit of measurement, so to speak. J. Landseer Mackenzie says:

"A tyro may strike the key of the piano without marring the quality of tone, but a novice can evoke most distressing tones from a violin."

True. But why is it true? The reason is that it is very much easier to strike a key of the piano than to draw the mechanism of the bow over a string stopped by the mechanism of the finger. It is not possible to start so low down the scale of difficulties when beginning to play the violin as when beginning to play the piano. If the beginner at the piano began with a difficulty as relatively near the ultimate goal of the concert pianist as the single tone is near the ultimate goal of the concert violinist, the results would be equally dire. And it is futile for a singer to say that because it is easier to play a single tone on the piano than it is to sing a single tone on the voice, the piano is therefore more mechanical in tone. Both tones are produced by mechanisms and by nothing else. The pianist is required to produce a thousand notes to the singer's one tone, and he is furnished with a mechanism that produces a thousand notes to the one tone produced by the mechanism of the vocal machine.

The stream of J. Landseer Mackenzie's thought is more muddy with confusion than clear and profound. What does this quotation mean?

"The quality of tone in a piano is mechanically produced . . . but the effect of that tone need not be mechanical." All tone is mechanically produced in all instruments.

The quality of a tone depends on its overtones, resonance, purity.

The effect of tone is musical pleasure or displeasure, but cannot be mechanical as I understand the word.

What on earth is that mechanical point of a piano tone referred to by J. L. M.?

#### The Mechanical Player Piano

And now a word for the mechanical player piano. Do I approve of it? I most assuredly do approve of it, though I do not care very much about hearing one myself. But then I am a musician who has listened to all the great pianists since Liszt and I have been a music critic for many, many years. The player piano was not invented for me, but for the tens of thousands who would seldom have heard music or who played "The Maiden's Prayer" and "The Fairy Wedding." I refer to the ordinary and ubiquitous instrument operated by the laboring feet of the performer and subject to his idiosyncrasies of taste and tempo. Enough said; let us get on with the subject in hand.

When I strike middle A on the piano I start three strings in unison off on a journey in a direction opposite from which the hammer blow came. But the three strings of elastic steel only get a short way from their position of rest before the increasing tension of their elasticity arrests their rapid flight and pulls them back to their position of rest. They fly back so fast that they go past their position of rest and reach a position almost as far on the other side. And so they keep on journeying back and forth, clipping off a little bit from each trip until they come to rest again and the tone A no longer is heard. To produce this tone of A they must make the double journey 435 times in a second. The speed of the journey settles the pitch. If the strings made more than 435 double journeys the pitch of the note would be higher than A. This is understood and need not now be commented on.

#### The Quality of Tone

The quality of the tone depends on the harmonics, otherwise overtones, which sound along with the fundamental tone A. These overtones are the result partly of the construction of the instrument, of which I need not speak. These overtones are caused also by the place on the string for the hammer to strike, a place chosen by the designer of what piano makers call the scale. These overtones are caused also by the material of which the hammer is made, and also by the length of time the hammer remains in contact with the strings when it strikes them and before it rebounds from them. A steel hammer causes the high overtones to assert themselves. A woollen hammer would probably produce only the dull fundamental tone with no or few overtones. The maker selects a hammer hard enough to make the tone brilliant and soft enough to produce the mellow fundamental tone and perhaps a few of the lower harmonics, such as the second, or third, or fourth. I very much doubt if the sixteenth harmonic is caused to sound. It surely can only be possible on the longer strings, for it is four octaves above the fundamental.

Does J. Landseer Mackenzie mean that when the C is sounded, which is written two lines below the F clef, the C which is written two lines above the G clef also sounds? That is all I can make out of the expression "four octaves of tone." What is four octaves of tone above the C which is written on the second line above the G clef? It is a note that is entirely beyond the range of the human ear, and is therefore inaudible. I am of the opinion that the sixteenth harmonic above the lower tones is also inaudible. Theoretically it may exist; practically it does not. Even the shrieking sesquialteras and mixture stops for the full organ do not contain the sixteenth harmonic.

#### Speed of Hammer Controls Tone

A steel tack hammer striking near the bridge on a long piano string might cause the sixteenth overtone to sound. But no musical ear wants to hear the jangling tone more than once. It is not likely to be wanted very often before the arrival of that well advertised but still remote day of judgment. On that eventful occasion the wicked may scream in sixteenth overtones because of their manifold transgressions, but I am positive that the ponderous golden harps of the righteous will not be brilliant enough to

sound them. Let us leave golden harps, however, and get back to musical instruments.

The kind of blow determines how long the piano hammer remains against the string. The reader can easily understand that no hammer can travel fast enough to get out of the way of strings vibrating several hundred times a second without checking some of the vibrations to a certain extent. That is why different kinds of blows produce different kinds of tone. For one little part of its journey toward the strings the hammer swings freely without any check or control. The artist can make the hammer hit the string at a certain speed and consequently rebound at a certain speed. Well; the machine can be made to give the same blow.

#### The New Player Pianos

I have heard some of the new player pianos play exactly like the artists they were made to imitate. I honestly believe I could not tell the difference in nine pieces out of ten. In the tenth piece the pianist might give a sharp and sudden accent that was more alert and electrifying, so to speak, than any accent the machine could give. And even here I may be wrong. The living artist is reproduced by the dead machine as perfectly as a line drawing is reproduced by a process lens in making a negative for a photographic print. Any one who knows anything about photography knows of course that a photograph reproduction of a black and white picture can be made practically indistinguishable from the original. What, then, is missing? It is the presence of the artist. Add the potent personality of Liszt himself to the machine performance and the multitude would be as moved as ever it was when the great pianist was before them. Let the long closed blue and magnetic eye flash as of old and the tawny mane on the commanding head be seen again at the piano, and all the triumphs of the past would be repeated. The machine without the man cannot hypnotize the beholder. The ghostly and unseen fingers that play the piano like a living performer need nothing but the human presence to make them seem like the warm and sinewy fingers of a man. And yet this wonderful machine is sometimes called mechanical and contemptuously sneered at by tenth rate pianists who are not mechanical at all—not the least mechanical, I assure you, for they cannot play.

#### Mechanism of Fingers and Mechanism of Ampico

Godowsky and Busoni played for me last week—that is to say, the mechanism of their fingers was imitated in effect by the mechanism of the Ampico reproducing piano. I heard the tone, the accents, the pedaling, the personal equation of the artists themselves. In imagination I saw the shadowy forms of the pianists sitting in regal state before their humble servants the keys and commanding them to sing. And royally they sang. The mechanism of the machine made the mechanism of the piano produce tones that set agoing the mechanism of my ears. That is how I came to hear the same kind of sounds the mechanism of my ears causes me to hear when the mechanism of Busoni and Godowsky's hands compel the mechanism of the piano to do exactly as the mechanism of the machine does.

But as J. Landseer Mackenzie says: "The effect of that tone need not be mechanical." Why not? If I am stone deaf the effect of that tone need not be mechanical. If I hear, then the effect of that tone is measured by the mechanism of my ears. But I assure J. Landseer Mackenzie that though I disagree with what was said I heartily agree with what was meant, which was that the tone does not necessarily remind the hearer that it is produced by mechanical means.

There is a soul of music inside the cage of steel and wood we call a piano—as much of a soul as ever inhabited the more delicate violin and the more human voice. It matters not at all whether the mechanism that sets free the soul of sound is the entirely human mechanism of the voice, the partly human and partly artificial mechanism of the violin and the piano, or the entirely artificial mechanism of the player piano.

#### Absurdity of the Phrase "Mechanical"

Is bad vocal tone acceptable merely because the mechanism that produces it is part of the human body? Is good piano tone to be despised merely because the mechanism that produces it is a machine made by human hands and other mechanisms invented and directed by human hands?

Can the reader of these printed lines tell whether I employed the mechanism of a pen, the mechanism of a typewriter, or the mechanism of my vocal chords to dictate my words to a stenographer? No? Then let us hear no more about this mechanical bogey. "Mark the music," as Shakespeare says.

CLARENCE LUCAS.

#### Tone and Vibrations

After reading an authority like Lucas, one feels a timidity in approaching the question of tone, and it may be well to allow that discussion to expand through the expressions of other authorities, both in music and in piano making. There is one thing, however, that might be added just here to what already has been said, and that is a quotation from Helmholtz, which may show the differences in vibrations—that is, the vibrations which produce musical tones and those which produce noise. It is well to carry in mind the fact that there is a vast difference as to the tone quality of one piano and that of another. The following is an introduction on the composition of vibrations, upper partial tones and qualities of tone; and the sensations of sound in general:

"As our problem is to study the laws of the sensation of hearing, our first business will be to examine how many kinds of sensation the ear can generate, and what differences in the external means of excitement or sound correspond to these differences of sensation.

"The first and principal difference between various sounds experienced by our ear is that between noises and musical tones. The sighing, howling and whistling of the wind, the splashing of water, the rolling and rumbling of carriages, are examples of the first kind, and the tones of all musical instruments of the second. Noises and



musical tones may certainly intermingle in very various degrees, and pass insensibly into one another, but their extremes are widely separated.

"The nature of the difference between musical tones and noises, can generally be determined by attentive aural observation without artificial assistance. We perceive that generally, a noise is accompanied by a rapid alternation of different kinds of sensations of sound. Think, for example, of the rattling of a carriage over granite paving stones, the splashing or seething of a waterfall or of the waves of the sea, the rustling of leaves in a wood. In all these cases we have rapid, irregular, but distinctly perceptible alternations of various kinds of sounds, which crop up fitfully. When the wind howls the alternation is slow, the sound slowly and gradually rises and then falls again. It is also more or less possible to separate restlessly alternating sounds in case of the greater number of other noises. We shall hereafter become acquainted with an instrument, called a resonator, which will materially assist the ear in making this separation.\* On the other hand, a musical tone strikes the ear as a perfectly undisturbed, uniform sound which remains unaltered as long as it exists, and it presents no alternation of various kinds of constituents. To this then corresponds a simple, regular kind of sensation, whereas in a noise many various sensations of musical tone are irregularly mixed up and as if it were tumbled about in confusion. We can easily compound noises out of musical tones, as, for example, by simultaneously striking all the keys contained in one or two octaves of a pianoforte. This shows us that musical tones are the simpler and more regular elements of the sensations of hearing, and that we have consequently first to study the laws and peculiarities of this class of sensations."

#### Tone and the Manufacturers

Starting with this as a foundation the piano maker has before him much that pertains to the creating of tone in the piano. As Lucas says, "There is a soul of music inside the cage of steel and wood we call a piano," but how to make that tone is a call for genius. A man may produce a tone he has ideally created through the piano, and yet he may not be able to play the piano. Several of the best piano makers of the past and present, men who have produced pianos of ideal tone quality, acknowledge no technical knowledge of music, nor could they nor can they play the piano, yet there is within this cage of steel and wood Lucas refers to the tone idealized in the mind and which finds expression in the completed instrument.

Such men, however, have studied vibrations, they have the faculty of combining the vibrations of the strings with the sound board, they know the length of the string and the tension it should be strung to get certain tone qualities and they arrive at the striking contact of the hammer and the string so that the hammer will allow of certain vibrations of the string after it leaves the point of contact and this with an understanding of the relations of the point of contact and the notes. The accomplished artist will carry that study of the piano, no matter the make or the differences of the make, so that the tone may be controlled to the end that color or quality may be produced at the will of the one at the keyboard.

To arrive at the point where the maker can give to the player that which allows of these differences as to tone, color or expression, if you please, has been the object of the makers of the player mechanism. The hands play no part in this tone production or so far as the control of the hammer blow is concerned, for they have not gone any further than in the manipulation of the hammer rail, or the utilization of the soft or loud pedals of the piano. This was the extent to which the player mechanism had gone before the invention of the record music. Then presented the necessity of the control of the hammer blow as to intensity of stroke through the treadles and these operated by the feet. It was a far cry from the manipulation of the key board by the fingers and the arrival at the same results through the feet—yet this has been accomplished.

#### The Reproducing Piano

Then came the reproducing piano—the wonderful instrument Lucas so definitely refers to in his article, and in which he says he could look away from the piano and feel that the artist was seated at the instrument playing. There are better things promised by at least two of the makers of the reproducing pianos, and these promises made by the two institutions that have given the artistic side of the player question that attention deserved.

Indeed, as one of these player manufacturers said one day this week, "It is only by giving strict attention to the artistic side of the player that the reproducing piano has been evolved. The one who only sees the money making side of the proposition can never do any good in music advancement, nor can he expect to obtain results except through that respect for the artistic side of music that carries with it that same attention to music production the great composers strive for. When this is done, then follows the profits which the commercial side of the effort will provide."

### REVIEW OF NEW MUSIC

#### OLIVER DITSON COMPANY

William Arms Fisher

"O Peerless Flag," a patriotic song, tuneful, direct, simple in harmonic variety as befits this kind of song. It is far above the average patriotic song intended to be popular. The words are worthy of the music.

"The Freedom of the Seas," a song composed to words written by an unknown author more than a hundred years ago. Words and music of this description are as good one time as another.

Bruno Huhn

"My Boy," a patriotic song in which Frances Tileston Breese says she has "raised her boy to be a soldier" for

\*This was written by Helmholtz in 1885. See Mr. Jackson's reference to a resonator.

### MUSIC IN THIS NUMBER

#### Hermann Spielter's Compositions

All compositions by Hermann Spielter are so simple and clear in structure, so finished and clean in musical workmanship that they need no detailed notice. "Evergreen," in this number, is a tiny Album Leaf for piano, written down at a moment's notice by the composer, who offered it to his little daughter in celebration of her birthday. The song, "A Little Dutch Garden," which will appear in the September Educational Section, is already familiar in settings by other composers, but none has caught the dainty charm of the poem in music better than Mr. Spielter. It is a song to sing at home for one's own delight and also most effective in the hands—or, rather, in



HERMANN SPIELTER.

the throat—of a professional singer, used as an encore song or one number in an English group.

Hermann Spielter first came into notice as a musician when, in 1886, he captured in Berlin the famous Mendelssohn prize for chamber music. Much later on he also won, in America, a Ladies' Home Journal prize for a piano piece and only this year has captured an Oliver Ditson. The Musician, prize with a piano composition which has just been issued. Various works of his have been published by Luckhardt and Belder, Schirmer, Arthur P. Schmidt, Theodore Presser, The Boston Music Company, John Church Company, and the Oliver Ditson Company. Those compositions for piano and orchestra which have been played most in New York are a waltz caprice, a Concertstueck, a "Hero Fantasy" and "At the Fountain."

Mr. Spielter is very highly rated as an instructor in theory and composition and is at the head of the Theory Department of the New York College of Music, Alexander Lambert, Director. Among prominent musicians and composers of New York who have worked with him and appreciate his worth are Hans Kronold, Organist Helfenstein of Grace Church, Dr. Oscar Schminke, Victor Kuzdô, the violinist, and Mana Zucca, the young composer.

right and honor. The music has a right good swing and is cheerfully optimistic.

#### Henry Clay Work

"Marching Song of Freedom," a patriotic song with good words in which national pride and moral admonition are happily blended with the help of a singable tune.

#### Charles Fonteyn Manney

"The Three Republics" grand march, a patriotic piano solo in which France, Russia and the United States mix and mingle their melodies in honest harmonies bound together by the indissoluble ties of friendly counterpoint. It is also good to play.

#### Rouget de L'Isle

"La Marseillaise," with the original French words and an English translation, the music edited by Granville Bantock, published in octavo form, together with "The Star Spangled Banner." The two are suitably arranged for choral use.

#### G. SCHIRMER

##### American Patriotic Songs

A volume containing "The Star Spangled Banner," "America," "Columbia, the Gem of the Ocean," "Hail, Columbia," "Yankee Doodle," "Dixie Land," "Our America," "The Battle Cry of Freedom," "Battle Hymn of the Republic" and "Tramp, Tramp, Tramp." This excellent assortment of patriotic songs is to be had for the modest sum of twenty-five cents.

#### C. Whitney Coombs

"Patria," a patriotic, broad, march tune to words by Florence van Cleve, with a good deal of the Kipling spirit in them—the moody kind of lyric the English poet wrote when he was younger.

The composer has made a capital concert song for baritone.

#### The National Anthems of the Allies

Including the United States, England, France, Belgium, Russia, Japan, Serbia, Italy, Rumania, Portugal.

Few of these songs can rightly be called anthems in the

true sense of the word. The French "La Marseillaise," for instance, is anything but an anthem. The composer of the music now sung to the words by Key, "The Star Spangled Banner," was not Dr. Samuel Arnold, but John Stafford Smith, according to the volume of about 200 pages written by O. G. Sonneck and published by the Government Printing Office at Washington, in 1914.

#### PATRIA MUSIC PUBLISHING COMPANY

Charles Lagourgue

"The Avengers," a patriotic war song with words by Will Reed Dunroy. The publishers call this song "America's Marseillaise."

But, of course, it is one thing to be called and another to be chosen, as St. Matthew remarked. The song has a strong rhythm and an easily remembered tune, and the words are bold.

#### R. W. HEFFELFINGER, LOS ANGELES

Madah Payson

"Brave Sons" and "Kiver Up Yo' Haid." The first of these is, as the name indicates, a war song. It has a strong, vigorous melody, and is easy to sing, as such songs should be. The words are by the composer. It was sung by Cecil Fanning at the outdoor organ on the Fair Grounds, San Diego, on Easter Sunday, and was enthusiastically received. The other is a setting of a poem by Paul Laurence Dunbar. It is a negro lullaby and ought to be popular.

#### Should Music Teachers Be Taught?

(Continued from page 32.)

bled teachers to tell me just how they would teach a pupil of theirs to trill. Sometimes I receive answers that indicate they are on the right track, but in most cases they are going at the subject in the hardest way possible; indeed the longest way about. Then I explain to them just how it should be done, following which we generally enter into a long discussion of the trill as exemplified in various recognized successful public artists.

Or I may deal with a particular exercise that I have used again and again in teaching. Why do I give the beginner this or that particular exercise? Why do I work one man on a certain vocalise and another on this? Sometimes the replies are illuminative of the teacher's grasp of his subject, but more than frequently I have met with those who did not know why or how they taught.

Or I may request them to tell me what methods they would use to eradicate a particular fault. Very often I can give them object lessons, using as examples my work with some particular pupil whom they have heard sing. The question—What do you think is wrong with such and such a voice?—may inspire as many answers as there are answers. Then it is my business to give them the correct diagnosis, which if they remember it, will save them from failure in similar instances under their own supervision.

The need of a teacher's getting the point of view of his fellow is imperative, particularly where the second man has had greater experience. I would advise all teachers to spend a part of every year working with some one who they know possesses greater knowledge than themselves. Only in this way can they improve themselves; only in this way can they grow as teachers; only in this way increase their own value.

My advice is based upon my own experience. When I first began teaching in Paris, I was working with Jean de Reszke, and never during my long experience as a teacher in that city did I cease to study with him. I knew something about the voice, toward the end I may say a great deal, but I always realized that as a human being I was not infallible and that no matter how much ability I might possess, there was always room for improvement.

Again and again I would run into a snag. Something well nigh indefinable was wrong with a voice I was working upon, but that something I was unable to analyze. I had never before run up against a problem precisely similar. After I had puzzled over the trouble a long time, trying to find a solution, and I would go to my own master and ask his advice. And I never failed to receive the correct answer. Sometimes, indeed, after his explanation I would be disgusted that I had not been able to detect the trouble myself, but I merely resolved that a similar case would not bother me in the future.

I want to touch upon another side of the matter. I have frequently had people, oftentimes teachers, wonder how I could give so many lessons day in and day out. They wonder how I can stand it physically. They do not understand how I have the nervous or physical strength to endure the strain. Ten years ago I could not have stood it although I was a younger and if possible more healthy man. If I gave ten lessons a day I was exhausted. But today I can, and do, stand it because I know more and have no trouble in detecting the thing that is wrong. Then I might labor for an hour with a pupil striving for a certain result; today that result is achieved in a few minutes because my experience has taught me just where the trouble lies and how it can be rectified. It has taken constant study on my part, and a diligent observance of the advice of de Reszke, but the result is worth it. I am a better teacher and a more efficient one over a longer period of time.

Let me urge, therefore, that every teacher throughout the country look to himself. Let him not be fed up on his own conceit; let him realize that he also can learn from others. If he will, he can increase his own efficiency and produce more satisfactory results.

While upon this subject, I should like to urge that some effort be made to standardize teaching. I wish it were possible to rate teachers as business men are rated by Bradstreet. Under present conditions it is possible for any man to announce himself as a teacher, whether he knows the first principles of the profession or not, and to take advantage of the gullible who want to learn to sing and are ready to expend their money and their time to learn. There should be some way of instructing the public, so that it will be able to distinguish the false from the true, the genuine from the spurious. Can not the MUSICAL COURIER do something in this regard?

## EVERGREEN

ALBUM LEAF FOR PIANO

Hermann Spielter

Andantino

*p*

*f*

*mp* *espressivo*



## DEAUVILLE, FRANCE, THE FIRST CITY TO ERECT A PRESIDENT WILSON STATUE

Death of Guillaume Guidé, Co-director of the Brussels Opera—Modern Music Program by Mexican Pianist—The Belgian National Fête—Louis Ganne's New "Marche Americaine"

30 Rue Marbeuf (Champs-Élysées),  
Paris, August 7, 1917.

The various concerts, large and small, the theatrical entertainments, the poetic and prose recitals—indoors and outdoors—musical "teas" at hotels and in drawing rooms, picture and other art exhibitions, etc., all for the laudable purpose of aiding "war charities" of every imaginable nature, are too numerous to be attended, mentioned, or even to be counted. They are given, or take place, anywhere, everywhere, any day, every day, and at all hours. As a rule the best known artists in Paris, musical and dramatic, lend their assistance on the programs. The entrance fee and price of tickets come high and must be reckoned and figured as so many "gala" affairs with programs at "fancy" prices.

### Mexican Pianist in Modern Program

One notable exception was the piano recital given at the Salle Gaveau for the benefit of the "Croix-Rouge Française" (l'Union des Femmes de France), by Carlos Lozano, a Mexican pianist. Without the assistance of other talent, musical or dramatic, this artist succeeded in attracting and holding his audience throughout a long piano recital on a very warm afternoon. The program in several respects was a novel and curious one, full of the "ultra" modern of various nationalities, which I send you herewith in its entirety:

LES MUSICIENS ULTRA-MODERNES ET LEURS PRÉCURSEURS  
Le Réveille-Matin ..... F. Couperin  
La Poule ..... J.-Ph. Rameau  
Troisième Nocturne ..... G. Fauré  
Tableaux d'une Exposition: 3. Tuileries (Dispute d'enfants après jeux).—7. Limoges (le Marché).—8. Catacombes. Con mortuis in lingua mortua ..... M. Moussorgsky  
Scherzo, op. 15, No. 4 ..... E.-R. Blanchet  
En Languedoc: 4. Coin de Cimetière au printemps ..... D. de Séverac  
Idylle ..... E. Chabrier  
Goyescas: Plaintes, ou la Maja et le Rossignol ..... E. Granados  
Femmes d'Espagne: (Portrait pour Piano) La Brune Coquette ..... J. Turina  
a. La Terrasse des Audiences du Clair de lune ..... C. Debussy  
b. Berceuse héroïque, pour rendre hommage à S. M. le Roi Albert Ier de Belgique et à ses Soldats ..... C. Debussy  
Sonatine ..... M. Ravel  
Valse-Nocturne, op. 31, No. 2 ..... F. Schmitt  
Impressions from the Jungle Book (Rudyard Kipling): 5. Dance of the Elephants ..... C. Scott  
a. Avant-dernières Pensées: 1. Idylle, à Debussy ..... E. Satie  
b. Chapitres tournés en tous sens: 1. Celle qui parle trop ..... E. Satie

c. Vieux Sequins et vieilles Cuirasses: 2. Danse cuirassée (Période grecque) ..... E. Satie  
Etude, op. 7, No. 2 ..... J. Strawnski  
Sonatina ..... A. Casella  
Canciones Mexicanas (Chansons Mexicaines): 1. Todo paso. —2. A la orilla de un palmar.—14. Estrellita ..... M. Ponce  
Mi Diario, pagina 5 (Mon Journal, page 5) ..... C. Lozano

### The Belgian National Fête

The Belgian national fête was this year again celebrated on two successive days, the first on Saturday afternoon in the Théâtre de Verdure of the Tuileries Gardens, the band of the First Regiment of Belgian Grenadiers furnishing the musical program. At Versailles all of Sunday was given up to the fête from 10 in the morning till 6 in the evening. All day the fountains played merrily; the band of the Garde Républicaine interpreted the "Symphonie funèbre et triomphale" of Berlioz with Mlle. de Charmoy, of the Opéra, a choir of chanting maidens and dancers. (This symphony has been fully described in these columns on a previous occasion.) Later in the afternoon a historical "fête" given by the King Louis XIV to Mlle. de la Vallière was reproduced, with singers and dancers in costumes of the time. Then followed Monteverde's "Coronation of Poppée," a Corelli sonata, a scene from "Phèdre" and another from "L'Ecole des femmes," all concluding with patriotic selections by the band of the Republican Guard.

### Celebration at the "Théâtre aux Armées"

At Noyon the five hundredth performance of the "Théâtre aux Armées," was celebrated. On this occasion General Pétaïn and M. Delimier, Under-Secretary of State for Fine Arts, were present to witness a program provided by many of the most prominent artists of the Opéra, Opéra-Comique, Comédie-Française and other Paris theatres.

### Louis Ganne's "La Marche Américaine"

Louis Ganne has just written "Marche Américaine," in honor of the United States' entry into the war. If it is as good as his famous "Marche Lorraine" it ought to become a great favorite, both in France and America.

### A Concert for the Children

Last Sunday afternoon in the open air theatre, or Théâtre de Verdure, Parc de l'Asile Jeanne d'Arc, at Clamart (not far from Paris), artists from the Comédie-Française and the Odéon collaborated in giving a performance of "L'Arlésienne" to aid the little girls, war orphans or abandoned, cared for at the Asile-Ouvroir Jeanne d'Arc. An orchestra and chorus composed of ninety members was conducted by Michel Grau, of the Odéon.

### News of the Theatres

Agnes Borgo, who has heretofore been singing at the Opéra, made her appearance last Sunday afternoon at the Opéra-Comique in "La Tosca." Puccini's opera was preceded by Mascagni's "Cavalleria Rusticana"—a new combination of double bill.

During the present month of August the Comédie-Française will not close, but will give only three performances weekly, on Thursdays, Saturdays and Sundays.

The Théâtre Vaudeville, which since the beginning of the war has been attracting immense audiences to witness great historical shows, among others "Calabria" (by D'Annunzio), "Julius Caesar," "Christus," has ceased to be a home of cinematographic entertainment and is now presenting its new stage spectacle "La Revue du Vaudeville."

### A Statue of President Wilson

At Deauville, where Jean de Reszké makes his summer home each year, a statue of President Wilson is to be unveiled about the middle of this month, when Edith de Lys, the American opera singer, will sing "The Star Spangled Banner."

### Guidé, of Brussels, Passes On

From Brussels the death is announced of Guillaume Guidé, a well known orchestral musician and codirector (with Maurice Kufferath) of the Théâtre de la Monnaie, the Brussels Opera. After his associate took refuge in Switzerland, Mr. Guidé closed the theatre for reasons of "national mourning" and could not be forced to reopen the same. The deceased had been a power in the musical life of Brussels.

### Obituaries

Paul Porel, director of the Vaudeville, has just passed away. At the Conservatoire he was a "Comédie" prize winner in 1862. As a manager he took charge of the Odéon in 1885, and since 1893 he had been director of the Vaudeville Theatre. M. Porel was the husband of the celebrated actress Réjane. The funeral service was held today at the Church of St. Philippe du Roule.

Léon Vasseur, a well known composer, died July 26 last, aged seventy-three years. He was the author of numerous operettas, among which may be named "La Timbale d'Argent," "La Cruche Cassée," "Le Roi d'Yvetot," "Le Droit du Seigneur," "Le Voyage de Suzette."

### Long Live Paris!

Those on furlough passing through Paris do not recognize the "City of Light" asleep at 10 o'clock of the night, curtains drawn and doors bolted just like a staid little provincial town.

"Sakes alive!" they ejaculate . . . "the Parisians are cloistered then!"

Nothing of the kind . . . Parisians will soon make it clear they are all there once the lights begin to twinkle again. Paris waits in veiled patience; she, the heart of France, waits through the dark night her loved ones have suffered, waits for the approaching dazzling day . . .

COMTE DE DELMA-HEIDE.

## Pictures of Rafael Joseffy For Sale

Photographs of Rafael Joseffy, two sizes (\$3 and \$5) taken two weeks before the great artist's death.

Also plaster casts of Joseffy's hand for sale. Apply to Helen Joseffy, Steinway Hall, New York.

## INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
Information Bureau, Musical Courier  
437 Fifth Avenue, New York, N. Y.

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## FOND DU LAC

## A Review of the Season

Fond du Lac, Wis., August 24, 1917.

The musical season of 1916-1917 in Fond du Lac closed with the last of a series of organ recitals given at Plymouth Church by Dr. Louis Falk. The splendid memorial organ presented to the church by P. B. Haber has never before revealed its wonders so gloriously, and the music lovers of Fond du Lac will always be grateful for the privilege of hearing this truly great organist. Mendelssohn's first sonata, Grison's "Cantata" and "Minuet," the Bach "Toccata and fugue in F," the "Overture" in E flat by Faulkes, Dudley Buck's "Angelus," the march from Raff's "Leonora" symphony, and a toccata by Dubois composed Dr. Falk's program, which was such an unqualified success that he has been engaged for another series of concerts during the coming season.

## A Performance of "Elijah"

On May 1 the Fond du Lac Choral Society presented "Elijah." The soloists were Gustave Holmquist, Warren Proctor, Rose Lutiger Gannon and Mabel Sharp Herdieu. Mr. Holmquist had made such a conquest while singing in the "Creation" here last season that his re-engagement for "Elijah" insured him the heartfelt welcome he received on his second appearance. Mrs. Gannon's beautiful voice never seemed more inspiring. Mrs. Herdieu and Mr. Proctor, in the soprano and tenor solos, completed the most successful quartet ever appearing in our city. The soloists and chorus were supported by members of the Milwaukee

Symphony Orchestra, and Virgilia Fox, the regular accompanist of the society. The Fond du Lac Choral Society is a splendidly balanced organization and has become the foundation of our musical life, which with the city's help and encouragement need be second to none in Wisconsin.

## The Music Extension Society

The Music Extension Society, a student organization founded here by W. S. B. Matthews, fifteen years ago, presented Isaac van Grove, of Chicago, in a piano recital, which proved one of the most enjoyable concerts of the season. Mr. van Grove's program included a suite by Debussy, several numbers of great beauty and interest by Adolph Brune, and compositions by a group of Russian composers who represent the modern school. The remaining part of the evening was devoted to some of the smaller compositions of Grieg and Schumann, the Schubert-Tausig "Marche Militaire," Liszt's E flat concerto and "Hungarian Fantasia." In both of the ensemble numbers, Mr. van Grove was ably assisted by Miss Marguerite Fitzgerald.

## Demonstration of Public School Work

At the convention of the Sixth District of the Wisconsin Federation of Woman's Clubs held at Fond du Lac in May the local clubs presented a demonstration of public school singing and dancing at the Henry Boyle Theatre, under the direction of Olive Flaherty, supervisor of music in the city schools, and Genevieve Fitzgerald, who arranged the dances for the occasion. The singing included Japanese, Spanish and Greek choruses in costume, accompanied by dancing. Between the choruses the dancers appeared in the beautiful, rhythmic Dalcroix and Russian interpretative dances, closing the program with the Greek myth, "Death of Pan," read with great dignity and charm by Marguerite Mahoney during its interpretation in pantomime by the dancers. The affair, which was designed to present the regular work of this phase of our city's scheme of education, was sponsored by the Superintendent of Schools, J. E. Roberts, who has become identified with all that is best in the nation's educational system.

Mrs. Henry, of West Bend, and Mrs. Arthur, of Fond du Lac, sopranos; Miss Ryder, of Berlin, Miss Hauer and Miss Maloney, pianists; Mr. Wyatt and Mr. Williams, violinists, and Mrs. F. M. Moore, who played Rossiter Cole's musical accompaniment to Elizabeth Waters' beautiful and

impressive reading of "The Vision of Sir Launfal," were the artists who supplied the afternoon and evening programs of the convention.

## Notes

During the past year the Woman's Club has presented a series of Sunday afternoon Community concerts which have become very popular through the efforts of Mrs. F. M. Moore, chairman of the music department.

A series of morning musicales to be presented the second Saturday of each month throughout the season has been arranged for by the program committee of the Music Extension Society. Arrangements are being completed for the appearance of several well known artists during the course and much is expected as this organization has been instrumental in bringing many educational advantages to the student life of the city.

Mrs. E. P. F.

## The Criterion Quartet Fills Sixty Summer Dates

Appearances in sixty different cities since June 23 will be the record which the Criterion Quartet achieves in September, when they will close a most successful summer tour. The members of the organization are John Young, tenor; Horatio Rench, tenor; George Reardon, baritone,



THREE MEMBERS OF THE CRITERION QUARTET IN A PATRIOTIC DEMONSTRATION.

They are (left to right) John Young, tenor; Donald Chalmers, basso; and Horatio Rench, tenor. They were "snapped" by George Reardon, the baritone member of the quartet, who also wrote the following:

"Our Flag," he cried in accents wild,  
And pointed to the sky,  
A tenor flanked on either side,  
Resolved to do or die,  
They stood their ground,  
The camera clicked,  
And caught 'em nice as pie.

and Donald Chalmers basso. According to all reports each and every one of them is thoroughly enjoying every minute of the time. The following is the itinerary of the organization:

June 25, Akron, N. Y.	July 31, Geneva, N. Y.
June 26, Attica, N. Y.	August 1, Newark, N. Y.
June 27, Arcade, N. Y.	August 2, Williamsburg, N. Y.
June 28, Perry, N. Y.	August 3, Wolcott, N. Y.
June 29, LeRoy, N. Y.	August 4, Fulton, N. Y.
June 30, Batavia, N. Y.	August 5, Oswego, N. Y.
July 1, Ransomville, N. Y.	August 6, Adams, N. Y.
July 2, Lyndonville, N. Y.	August 7, Carthage, N. Y.
July 3, Albion, N. Y.	August 8, Philadelphia, N. Y.
July 4, Brockport, N. Y.	August 9, Ogdensburg, N. Y.
July 5, Honeoye Falls, N. Y.	August 10, Gouverneur, N. Y.
July 6, Genesee, N. Y.	August 11, Potsdam, N. Y.
July 7, Canandaigua, N. Y.	August 12, Massena, N. Y.
July 8, Moravia, N. Y.	August 13, Malone, N. Y.
July 9, Cortland, N. Y.	August 14, Tupper Lake, N. Y.
July 10, Cazenovia, N. Y.	August 15, Saranac Lake, N. Y.
July 11, Camden, N. Y.	August 16, Plattsburgh, N. Y.
July 12, Fort Plain, N. Y.	August 17, Montpelier, Vt.
July 13, Dolgeville, N. Y.	August 18, Lancaster, N. H.
July 14, Herkimer, N. Y.	August 19, North Conway, N. H.
July 15, Cooperstown, N. Y.	August 20, Berlin, N. H.
July 16, Cobleskill, N. Y.	August 21, Newport, Vt.
July 17, Oneonta, N. Y.	August 22, Lyndonville, Vt.
July 18, Walton, N. Y.	August 23, Hardwick, Vt.
July 19, Greene, N. Y.	August 24, Woodsville, N. H.
July 20, Norwich, N. Y.	August 25, Lacombe, N. H.
July 21, Hamilton, N. Y.	August 26, Kennebunk, Me.
July 22, Oneida, N. Y.	August 27, Rumford, Me.
July 23, Clifton Springs, N. Y.	September 1, Farmington, Me.
July 24, Naples, N. Y.	September 2, Waterville, Me.
July 25, Ovid, N. Y.	

Everywhere the quartet is meeting with well deserved success. Each member of the organization is a thorough artist and the combination of such is certain to result in excellent ensemble effects.

## Reinald Werrenrath a Finished Declaimer

Reinald Werrenrath has appeared in a new role, proving to those who have heard his dramatic reading of "Your Flag and My Flag" that he is a past master of the art of declamation.

On the reverse side of his latest record, "Flag of My Heart," the new patriotic song by our French ally, Gustave Ferrari, Mr. Werrenrath has made a reading of Wilbur D. Nesbit's "Your Flag and My Flag." Those who know this poem, which is being printed all over the country to arouse the ever growing American enthusiasm, will appreciate this opportunity of hearing Mr. Werrenrath.

## Granberry Piano School Announcement

On Monday, October 1, the Granberry Piano School will reopen at Carnegie Hall, N. Y., for its twelfth season which will be completed June 8, 1918. Under the direction of George Folsom Granberry, the institution promises to have another highly successful season, applications being received from various parts of the country by Mrs. C. M. Caire, the secretary. The faculty for the 1917-1918 season will include Dr. Nicholas J. Elsenheimer, Glenn C. Clement, Annie G. Hodgson, Marion Mount, Mabel Muchmore Smith, Anna Zemke Turner and Alice Ives Jones.

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